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By LEOPOLD STOKOWSKI, Conductor of the Philadelphia Orchestra.

(From the Craftsman for February, 1916. Reprinted by permission.)

I do not like to couple war with music. It is not good to couple war with anything. I would rather not talk about it. America knows, without my saying it, that the war has driven many interpretive artists who produce music to this country. Whether the artists who create music will follow or not, who can say? Some of them are already in the trenches. We are all affected, even the most subjective and introspective, by material things; and the musician sensitively attuned to every sound that Nature offers, what will he do after hearing for years the reverberation of artillery? Will it affect his genius? No one can prophesy. There is no doubt that if the creative genius of Europe finds its way to America for rest and peace, both will be accorded in full measure, for there is no country in the world more liberal in its welcome to music than America.

I have been so often asked here if America would eventually become a country to produce music, if the great mysterious force known as musical genius would eventually find its channel among the people who love music here. There is surely no obvious reason why it should not. The world over, the musical brain has three lobes—the interpretive, the receptive, the creative. The greatest of these, of course, is the creative. Already in America you have to an astonishing degree the receptive quality; in fact, the love of music in America is something phenomenal. I know of no people so tremendously eager for, so absorbed in music brought to them as Americans. More and more you are developing the interpretive quality of music, more people are playing music, and playing well. The question of creating music—must forever rest on the knees of the gods.

Of course, it is possible to write excellent music without having creative genius. A man can be trained to write skillful, intelligent music just as a man can be trained to write skillful, intelligent books, even fairly technically good poetry; but that flame which comes to a man out of the infinite, the divine fire which illuminates his own soul and the souls of those who come in contact with him, that cannot be taught. You can build the channel for music and make it very strong and firm, you can see to it that music flows in the right channel, but the ineffable things which exalt the world cannot be found by any quest, cannot be developed by the most gracious system of musical training in the world; that is out of the heart of Nature, and is as mysterious, as remote from our understanding, as life itself.

Once we find a definition for genius, once we trace it to its source, we will find there, too, the spring of life. That they are one and indivisible, I am sure, and so I cannot tell you if you will ever be a great nation of creative musicians. If I could, I would be the prophet of the ages. I can only tell you where I find genius, and then express it to you through the orchestra. We can all recognize that "in the faces of some men and women we

see God" (to paraphrase Whitman), but I cannot tell you, no one can tell you, why we see God in the eyes of some human beings and not in others.

William Morris has described genius as "the majesty that from man's soul looks." It is indeed the majesty from man's soul that speaks in the various arts, and if this majesty is dormant in your nation, or if back of the nation it is dormant in nature and your nation becomes susceptible to it, you surely will create great beauty, because you have a land of great force and great power, and, as I have already said, a great interest in noble things.

A fact of great importance in America is the universal quality of the audience's appreciation of music. This

ideal of freedom and liberty is surely realized to the utmost in one thing in the appreciation of beauty. Americans demand but one thing, namely, that what is given them is the best of its kind. In this ideal at least the American audience is paramount to any other in the world.

I am especially interested in this fact about America because I myself enjoy all music, the simple music and the great, the music of the people and the music of classic exclusiveness. I do not believe that there is such a thing as "vulgar music" any more than we would speak of a vulgar soul. A human being may have vulgar traits, but music is one of the attributes of the soul, and so it cannot be vulgar. It may be uninspired, it may lack harmony, it may be without permanent beauty, but it cannot be vulgar any more than a picture done by an artist who loves humanity can be vulgar. In England we hear people speak of Hogarth, of Van Ostade, as vulgar painters; this is quite ridiculous. As a matter of fact, they are men of wider sympathies than most of us, men who find in all humanity a subject for their art, just as a musician should find in all nature a subject for his music. I do not believe that a man can be a great artist who is not a great lover of humanity, and you cannot become great and love a selected few human beings. Every manifestation of humanity the world over must interest you if your art is to express "the great vitality"—life itself.

There is really only one curb that should be put upon the interest of the artist in life—the spiritual health of the community. If we are feeding the community poison, then the time has come to stop. But there again, who is to decide what is spiritually good for a nation and what will demoralize it? I consider that it is a part of every artist's duty to study, to understand what will develop the community, and if he is not sensitive enough to pour out through his work the necessary spiritual sustenance, then he is not essential. I believe, for instance, that every conductor of a symphony orchestra should feed the audience with sustenance of rich beauty and variety; also, he should realize that hearty, healthy, vigorous music is not vulgar, just as the man who paints must realize that the humble people are not vulgar, that they are sometimes very close to the source of that power for expressing beauty which we call genius.

I take a very great interest in selecting music for my audiences. I spend much time studying new composers, and new musical scores are sent me from all over the world, from Russia, Scandinavia, Germany, Paris, and from all parts of America. I also study programs that other conductors are making all over the world. I look into the kind of "food" that the German conductor, the French, the Russian conductor is giving his audience. I try to watch the world musically—and I am always waiting for genius. Many of my programs are made up a year ahead; indeed, the preparations for Mahler's great "Eighth Sym-



LEOPOLD STOKOWSKI.

cannot be said of any other people. The American audience is enthusiastic for everything that is good and worth while in music. In France, for instance, the French people demand all of the very best French music and the classical music from Germany; Beethoven and Bach are greatly appreciated, but Strauss and Mahler, Reger and Schoenberg are but little played. We can reverse this statement exactly for Germany and Austria. Naturally, there all the great music of their own countries receives a widespread response, and the classic French music is also presented in concert and song; but in Germany and Austria we hear far too little of Debussy, Ravel, Dukas, César Franck, and still less of those great artists of the modern Russian school. I need not say that the modern music of every school is welcomed in America. There are no limitations set to your enthusiasm. The American

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phony," which I plan to produce in March, were started nearly two years ago; otherwise, how could I complete plans for two choruses of four hundred voices each, for a children's chorus of two hundred and fifty and for an echoing orchestra in the distance?

Until a piece of music has been presented to the public, or at least until it has been "put through" an orchestra, it is impossible to get any impression of its relation to an audience. You can read a symphony for the orchestra, but not for the audience. I am glad to say that there are opportunities for the production of new compositions at the musical conservatories of America. I think every conductor, like myself, is watching for genius. I know that Dr. Muck constantly produces new music by Americans, that Mr. Stock does the same thing in Chicago, and in New York that Mr. Damrosch frequently gives opportunities for hearing American composers. Mr. Stock is a composer himself, and I have had the pleasure of playing one of his symphonies. I find that the best method for myself is the one that Richter sometimes employed in Germany, that of producing a new symphony score at a short rehearsal, when I have my musicians together; that also means occasionally a small audience to hear the work.

Naturally, in addition to the music we play, every conductor is immensely interested in the players of the music. I believe a conductor, in time, gets to think of human beings in terms of musical interpretation. A man's personality will inevitably and quickly suggest his musical medium. In this connection I feel very deeply about the exclusion of women from our symphony orchestras. It seems to me a great and incomprehensible blunder. The particular spirit that women put into music, their kind of enthusiasm, their devotion to anything they undertake, would be invaluable in the formation of symphony orchestras. I find that women are especially good as violinists, if to begin with they care much about music; in fact, women are wonderful in anything they want to do.

In the production of the Mahler symphony we have about six hundred women singing parts of utmost difficulty in the chorus, and they have taken up this work with keenness, with an enthusiasm, with really an avid voracity. In addition to their delight in the work, they are quick to get the meaning of a score, nimble witted in taking in a new idea, and most conscientious about appointments, time and practice.

When I think of women as I see them in the musical world, what they are capable of doing, their fine spirit, excellent technic, I realize what a splendid power we are letting go to waste in this country, and in other countries, too. What poor economy it is to take it for granted that women are not ready to enter the world of art, are not capable of becoming fluent channels for the expression of genius. We are deliberately shutting away great forces for beauty and progress by leaving women out of our scheme of things in the art world. We are sacrificing accomplishment to tradition; for the sake of not making the effort of opening our spiritual eyes we are leaving unused a power of achievement as great, it seems to me, as the electricity in the clouds which we have not yet learned to bring into our homes to help us live our lives more easily and comfortably.

You ask me if women will become conductors of orchestras. Who knows? That is a matter of physical endurance as well as spiritual insight. I doubt very much if you could even take any well trained soldier in excellent physical condition and put him through three hours of such exertion as conducting the "Walküre" without laying down the baton at the end of the opera in a state of physical exhaustion. There is an immense amount of physical energy essential for good conducting. And then, if you add the intense nerve strain and the mental strain, I doubt very much indeed if women, trained as they are today physically, could manage an entire opera.

I find opportunities for studying music for men as well as women constantly increasing in this country. I have already mentioned the conservatories of New York, Boston and Baltimore. There are opportunities in many other cities, in Philadelphia, San Francisco, Chicago; but the studying of music is by no means confined to school hours or lectures, or even in listening to music, which is one of the most important branches of musical education. In my own student days I worked in London, in Paris, in Germany, in my own studio; but as I look back upon those times I realize that my greatest lessons were learned from nature, out in the fields, along the river banks, in the forests and in gardens.

Indeed, it seems to me that power to produce the kind of music that will reach and inspire an audience must come to a man in two ways—one from his love of humanity, the other from his love and knowledge of nature. Rhythm is to be found in every branch swaying in the wind, in every tree bending to the storm, in the crest of the wave, in a bird's flight, in the movement of a flower in the moonlight. These things are all the equivalent of

music, and to know them well is to be very close to that mysterious spring in which genius finds its source.

Rhythm is expressed in all the arts, is of the essence of them, of this I am sure. There is rhythm in painting, rhythm in dancing, and we shall some day find and understand the extraordinary, large white waves of rhythm in sculpture. Some of the sculptors today have found it, and are expressing it, even though they do not talk much about it. It is for this reason that I believe much inspiration can come to a musician from the other arts. I have found it in close association with painting, sculpture; color is always an inspiration to me, but most of all I find an exaltation of spirit in beautiful dancing, of such artists as Nijinski and Karsavina.

The movements of these people seem to be a part of the universal rhythm. What definition and intensity of expression they give! The beauty of all human experience seems to be expressed when they move to music; it is as though they had absorbed from nature the rhythm that moves the wind and the sea. These marvelous dancers from Russia have no limit to the moods which they express through their art; for Nature has no limit to the variation of her beauty, and those who are sympathetic to Nature, enriched by her, find themselves endowed with her prodigal grace and color. And so, when I say that I owe much to dancing as an inspiration, much to Nijinski and Karsavina, I feel really that I am saying that Nature is my real teacher.

Truly in music "one is a part of all that one meets," and the more profoundly sympathetic the musician is to all people and all nature, the more surely he can express the music that will reach all humanity. I dare say, even in the trenches there are human experiences, terrible realities, that will bring people closer together, closer to the essentials of existence; and those men who are sympathetic, who feel in each experience its full revelation of humanity, in other words, the artists, will have a new and powerful and strange note in their poetry, their music, their painting of the future; this we cannot doubt, if they live to express it.

As for the present generation of musicians, in the main, war will not stop their capacity for creating. Once a man's soul has been touched into life, nothing can take from him his desire to express life; nothing, at least, except death. One remembers that war did not stop Beethoven in his work and that he composed within the sound of bombardment; that César Franck, back in the seventies, when Germany went into France, continued to score his "Redemption." So for the present at least we shall go on receiving musical scores wherever musicians exist. And afterward, if peace comes to us again, who shall say that it will be merely a material peace, a cessation of strife, a blind urge for material comfort again. It may be that through conflict some strange, new force shall have been liberated to illuminate the world and cast out the shadows of this present universal tragedy.

Marguerite Dunlap's Continued Success.

Recently Marguerite Dunlap appeared with the Springfield (Mass.) Orpheus Club. Her very favorable press notices contained the following passages:

Marguerite Dunlap possesses a large voice, one quite ample to fill even so large a space as the Springfield Auditorium.—Springfield Republican, January 13, 1916.

Her superb singing of Rogers' "Star Song," which ranges higher than most contraltos care to go, was done with unusual intelligence.—Ernest Newton Bagg, Springfield Union, January 13, 1916.

In the big aria from "Samson and Delilah" she displayed a voice of power and feeling. She has a commanding personality and a voice with appealing deep tones, while in her song group, which she gave midway in her program, she revealed pronounced ability for the interpretation of the so called lighter things that sometimes make demands upon the singer that are more difficult to fulfill.—Springfield Daily News, January 13, 1916.

At a Boston appearance the singer received the attached splendid tribute in the Globe (January 15, 1916):

Marguerite Dunlap made an instant and favorable impression. Her voice, a mezzo of warm, opulent color, abundant in size and range, is inherently emotional and moving. She sings as one who expresses deeply and with intensity of feeling. Ardor, however, does not go before intelligence and the restraint which guides all art. Her interpretations have originality, proportion, beauty and often true distinction.

Louise MacPherson's Recital Numbers.

In addition to the Chopin sonata in B flat minor, Louise MacPherson, who gives her first piano recital in Aeolian Hall, Thursday afternoon, February 10, will play the Gluck-Sgambati "Melodie," the Scarlatti sonata in C major, the Glazounov gavot in D major, and works of Graun, Beethoven, Schumann, Leschetizky and Liszt.

Oakland, Cal., recently dedicated its splendid Civic Auditorium, in which concerts are given under municipal patronage.

MARIA BARRIENTOS BEGAN HER MUSIC STUDIES AT THE AGE OF SIX YEARS.

New Coloratura Soprano of Metropolitan Opera Company First Took Up Piano and Violin Work—Will Make New York Debut as Lucia.

Maria Barrientos, the Spanish soprano, who is to be the leading coloratura at the Metropolitan Opera House for the balance of the season, arrived Wednesday, January 19, on the steamer Espagne.

An interview with Mme. Barrientos proves, in the first place, that her photographs do not do her justice. She smiled very graciously upon the representatives of the press who called upon her the day of her arrival, and in answer to their questions said she had begun to study music when only six years old at the Conservatory at Bar-



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MARIA BARRIENTOS.

celona—not singing, but piano and violin. When she had gone a long way toward perfecting herself in these studies, at the suggestion of one of her teachers she took up singing merely as a change and recreation from her instrumental studies. It soon developed that she had an unusually fine voice and her previous musical training enabled her to obtain splendid technic in a very short time. Her debut, as Inez in "L'Africaine," was made at Barcelona when she was only thirteen years old. After two successful seasons in Spain she went to Milan and the second day after her arrival had obtained a regular engagement. She made her debut at Milan at the Teatro Lyrico as Lakme, and was then only fifteen years old. From then on she went from triumph to triumph, and since that time has sung in opera in practically all the important opera houses of Europe and South America, besides making innumerable concert appearances.

In private life Mme. Barrientos is Mrs. Keen, her husband being an Argentinean of English descent. At the time of her marriage she retired from the stage for a few years, but returned after the birth of her son, who is now five years old and here with her. The youngster, by the way, speaks English as well as any of us and acts as interpreter for his mamma, whose English is not so fluent.

Mme. Barrientos will make her debut in the role of Lucia probably in the week beginning January 31, the exact date to be announced later.

Dr. Wollé Lectures in "Quaker City."

Dr. J. Fred Wollé gave his "Story of Bach" in Philadelphia, January 18. In the Philadelphia Record, January 19, 1916, appeared this review of the famous Bach exponent's information lecture on that composer:

The "Story of Bach," as told by Dr. J. Fred Wollé, of Bethlehem, Pa., at the Little Theatre, yesterday afternoon, had evidently been designed to accord with the taste and comprehension of the youthful audience Wollé would naturally expect to address, under the misleading designation, "Illustrated Musical Talks for Young People." As, on the occasion, when Leopold Stokowski, two weeks ago, opened this series of "talks," the theatre was filled with persons that only a violent stretch of the imagination could classify as

"young." It is certainly surprising to see a mature audience usurp the entertainment and instruction intended for developing minds, but it is an encouraging indication of the desire to become acquainted with music in its various aspects.

Dr. Wollé did not let escape the attention of his auditors Bach's pronounced endowment as a poet in the usual sense of the word, and emphasized his love of wit and fun in characteristic verses. Excerpts from the "Coffee" cantata and the "Peasant" cantata were done, with the assistance of Anna Estes, soprano, who had a charming voice and sang with grace and skill the airs necessary to illustrate Dr. Wollé's description.

ALMA VOEDISCH ANNOUNCES FEBRUARY ENGAGEMENTS FOR JULIA CLAUSSEN.

Press Tributes Are Enthusiastic In Praise of the Mezzo-Soprano's Singing.

Julia Clausen, mezzo-soprano, who has been creating what might be termed a sensational success in her numerous Chicago recital appearances, with the opera, and in her concert tours, has been booked by her manager, Alma Voedisch, for the following dates in the near future, April and May engagements to be announced later:

January 27—Joint recital with Albert Spalding, New York.
January 30—Chicago recital, F. Wight Neumann series.
February 3—Houston, Texas.
February 10—With Minneapolis Symphony Orchestra, St. Paul.
February 11—With Minneapolis Symphony Orchestra, Minneapolis.
February 12—Recital, La Crosse, Wis.
February 14—Recital, Beloit, Wis.
February 15—Recital, Madison, Wis.
February 25—Minneapolis Symphony Orchestra, New York.
March 3—Minneapolis Symphony Orchestra, Cleveland.
March 5—Minneapolis Symphony Orchestra, Chicago.
March 31—Chicago Symphony Orchestra, Chicago.
April 1—Chicago Symphony Orchestra, Chicago.
April 3—Recital, Urbana, Ill.

Some recent press comments of Mme Clausen's triumphs are herewith reproduced:

AS KUNDY IN "PARSIFAL."

Of the voice it is almost impossible to find a new expression of superlative praise for adequate recognition of its remarkable beauty and endurance. Mme. Clausen colored the garden music with a rainbow scale of nuance, and, although comparisons are odious, she made me forget other great artists. I say this almost breathlessly, for it is certainly the noble artist who can accomplish the virtuoso feat of making me forget, even for a minute. But Clausen is so extraordinarily intelligent that she imposes a mental personality upon the hearer, fully as potent as the charm and gripping fullness of her faultless organ.—Chicago Evening American, January 10, 1916.

Julia Clausen's performance of Kundry, witnessed yesterday afternoon and evening in the repetition of Wagner's "Parsifal," was

in some ways the most remarkable feat of vocalism that the Auditorium Theatre has heard. Surely because of its beauty and impressiveness, it ranks among the greatest, and it is further notable from the fact that at the end of the scene that is one of the most difficult and exhausting ever sung by a dramatic soprano, Mme. Clausen's voice sounded as fresh as at the beginning of the drama. The performance of "Parsifal" was a triumph for Clausen.—Chicago Daily News, January 10, 1916.

AS ANITA IN "LA NAVARRAISE."

The mind turns inevitably in retrospect to Julia Clausen, remembering her forceful acting and the dramatic effect that her voice gave.

In the first and most melodious prayer, in the pleading with the obdurate father in her song over the "blood money" the voice was gratefully smooth, and in the dramatic action its great volume and perfect production made the declamation tremendously impressive. Clausen puts into the role all the force of her ability that it will hold, and therefore makes it compelling, greater than the composer could have imagined it might be. And in all seriousness her shriek of incipient madness was a little masterpiece.—Chicago Daily News, December 30, 1915.

Evidently Julia Clausen spends her leisure time in preparing new triumphs. Her Anita is but another laurel crown added to her collection of this season. It was whispered by ubiquitous lobbyists that Mme. Clausen learned this role in four days. If so, it is only another proof of the sound musicianship, indomitable artistic will and mentality and brilliant virtuosity of this unusual singer. She has rarely been in better voice, nor incorporated a role with greater conviction and dramatic power.—Chicago American, December 30, 1915.

WITH THE CHICAGO SYMPHONY ORCHESTRA.

Julia Clausen penetrates the soul of the most calloused reviewer. Never has the singing of an artist moved us as profoundly as did that of Mme. Clausen. In speaking of Mme. Clausen's voice ordinary adjectives do not suffice. Of the many times she has appeared here in the past she has never been heard under such auspicious circumstances or to such splendid advantage as at yesterday's concert. It may be said that her work was magnificent, but that does not adequately describe the wondrous beauty of tone and the consummate art with which the "Liebestod" from "Tristan and Isolde" was invested. Nor can it give anything but a faint impression of the group of songs, "Der Engel," "Traume" and "Schmerzen." One cannot soon forget the vocal beauty which was so pronounced in the word "ferne," to single out only one instance among many that will make the concert a cherished memory for a long time to come.—Milwaukee Free Press, January 11, 1916.

Bloch Plays at New York University.

Alexander Bloch, violinist, was one of the artists, January 18, at the Campus Concert Course, New York University. Mrs. Bloch accompanied. Merle Alcock, contralto, and H. Reginald Spier at the piano, participated also in the program.

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ANENT GEORGE HAMLIN.

A Tribute to the Well-Known Tenor—New York Recital Postponed.

The management of the San Antonio festival has announced the special engagement of George Hamlin for a song recital, February 15. This, and a pressure of other

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engagements following the farewell performance of the Chicago Opera, on which occasion Hamlin appeared in one of his greatest roles, Gennaro, in "The Jewels of the Madonna," has compelled his manager, Mrs. Herman Lewis, to postpone the date of the annual Hamlin concert in New York from February 8 to the afternoon of March 2, at which time it will occur as originally planned, in Aeolian Hall.

January 30, George Hamlin gives a recital in Omaha.

An excerpt from a letter written by Mrs. Otis Skinner, the charming actress and wife of the distinguished American actor, to a personal friend, is so spontaneous a tribute to the tenor that it is herewith reproduced:

I cannot begin to tell you of the rare joy we had last night at the opera when George Hamlin sang in "The Jewels of the Madonna." It is not his singing I want to mention—that needs no praise—it was his acting that was a marvel to me. We sat on the front row where I watched as well as listened, and I was amazed that he could have had all the art of impersonation that I should have said would take years to acquire. I do not believe there was ever a more sympathetic Gennaro. I am writing to Mr. Skinner of what he has missed. Greetings and every good wish for you.

Faithfully,
MAUD SKINNER.

DE BRUYN-DE PIÑA SING FOR
WORKERS' AMUSEMENT CLUB.

"Romances en Costumes" Presented.

Before the Workers' Amusement Club of New York, on Monday evening, January 10, Roger de Bruyn, tenor, and

Merced de Piña, mezzo-alto, presented their interesting "Romances en Costumes," assisted by Umberto Martucci at the piano. Mme. de Piña opened the program with a Spanish group, which included a Pyrenean folksong and numbers by Granados, Fuentes and Valverde. Her other solo group was designated as a "Peter Pan" or "Fairy" group, and as such contained Mendelssohn's "Fairy Revel," Paine's "Elf Song," Maley's "The Airship," and Colburn's "Elf and Dormouse." The quaint charm and delicacy of this group pleased the large audience, and the singer was accorded hearty applause.

For his solo groups Mr. de Bruyn gave one in French and one in Italian as a peasant of the Abruzzi. The former consisted of songs by Adam, Maley and Fourdrain, and the latter was made up of Gubitosi's "Serenata," Billi's "E Canta il Grillo," Burgmeins "Lisetta," and Leoncavallo's "Lasciati amor." The audience seemed to be particularly pleased with the peasant group.

Mme. de Piña and Mr. de Bruyn also gave a group of duets, which was characterized as being Hungarian. Folksongs of that country, Dvorak's "Die Trennung" and "Dein Bild im Herzensgrund," made up this group. This last duet was arranged by Mr. Martucci, the accompanist, who was compelled to share in the hearty applause which the singing of the number evoked.

For each of these groups the singers were appropriately garbed in the costume of the country, this feature adding materially to the success of the evening and the spirit of the interpretation. These costumes, elaborate in their minute attention to detail, made for the enjoyment of this unique entertainment.

In addition to his work as accompanist, Mr. Martucci played Tchaikowsky's romance and Giuseppe Martucci's scherzo as solo numbers. He also was the recipient of the hearty applause by which the delighted audience testified to its enjoyment of the charming entertainment.

Beethoven's one opera, "Fidelio," had its first hearing in Vienna by officers who marched into the city in November, 1805, at the head of Napoleon's vanguard a week before the opera was given.—The Outlook.



MERCEDE DE PIÑA.



ROGER DE BRUYN.

SAN ANTONIO SYMPHONY
ORCHESTRA GREETED BY LARGE
AUDIENCE AT FIRST CONCERT.

Local Pianist Is Soloist—Pianists Interpret "Jupiter" Symphony—Tuesday Club Elects Officers—Auxiliary Chorus Furnishes Program for Jewish Women Council.

San Antonio, Texas, January 4, 1916.

The San Antonio Symphony Orchestra gave the first concert in the series of six, Thursday evening, January 6, in Beethoven Hall. Harold Morris, pianist, and Mme. D'Acugna, contralto, were the soloists. Harold Morris played with the touch and interpretation of experience the difficult concerto in E flat major, by Liszt, for piano and orchestra. At the conclusion of the numbers he was called back eight times. The audience refused to be satisfied, but owing to the length of the program, he responded only to his calls with bows. He is a San Antonio boy, but has received most of his training in the North and East. Mme. D'Acugna sang the "Seguidilla" and the card scene from "Carmen." These were especially suited to her voice, giving her a chance to display all the beautiful tonal qualities. She was encored a number of times, also, but responded only with bows. The orchestra did splendid work under the direction of Arthur Claassen, conductor, who gave the following numbers: Mozart's "Jupiter" symphony, "Dance of Bayaderes," "Torch Dance," "Wedding Music" by Rubinstein and the "Euryanthe" overture by Weber. Every number was heartily applauded by the large audience. In the afternoon a public rehearsal was held, for which a nominal entrance fee was asked.

MOZART SYMPHONY INTERPRETED.

Monday afternoon, January 3, in the auditorium of the High School, Mr. and Mrs. Harold Morris gave a most interesting, instructive and comprehensive lecture on the Mozart C major—the "Jupiter" symphony. They first gave a talk on the orchestra in general, explaining the different instruments and their position, and then on the form of symphonies in general. Then the C major symphony was considered, the different themes of each movement being played by Mrs. Morris; after this the work was played in duet form by Mr. and Mrs. Morris, Mr. Morris stopping from time to time to call attention to the different themes. This lecture was given under the auspices of the Tuesday Musical Club and was open to all music lovers of the city.

TUESDAY MUSICAL AUXILIARY CHORUS HEARD.

Monday evening, at the Grand Opera House, a concert was given under the auspices of the San Antonio Section, Council of Jewish Women, for the benefit of the Free Non-Sectarian Kindergarten of the city. The program was furnished by the Tuesday Musical Auxiliary Chorus, the Tuesday Musical Octet, and the following: Virginia Bérard, who gave a most interesting reading of the "War Brides," a quartet consisting of Mrs. Louis Reuter, soprano; Mme. D'Acugna, alto; Joe Lodovic, tenor; Emme H. Rountree, bass, accompanied by Mrs. Ed. Sachs, at the piano, and Frederick King, at the organ. Clara Herzog, soprano, accompanied by Marguerite Guinn, violin; Mrs. Ed. Sachs, piano; Frederick King, organ, and Mme. Acugna, contralto, gave a solo with humming accompaniment by the chorus. The number "Crepuscule," by Massenet, as rearranged, is dedicated to Mrs. Eli Hertzberg, and the members of the chorus. Edna Schelp, soprano, sang the solo in the closing number by the chorus. Rev. Hugh McLellan gave a short talk on "Peace."

NEW YORK SINGER VISITS SAN ANTONIO.

Mrs. Carl Hahn, of New York, has been in the city for a few days, visiting relatives and old friends. She was present at the "Peace Concert," and numerous other musical affairs.

ELECTION OF TUESDAY CLUB OFFICERS.

The Tuesday Musical Club met Tuesday, January 4, at the home of its life president, Mrs. Eli Hertzberg. The annual election of officers was held, which resulted as follows: Cara Franklin, first vice-president; Mrs. Krams Beck, second vice-president; Zulime Hertt, corresponding secretary; Marguerite Guinn, treasurer; Mrs. Stanley Winters, recording secretary. The program for the afternoon was miscellaneous and in charge of Mildred Morris and Edna Schelb. The program was given by Edna Stevens, pianist; Leonora Smith, violinist; Catherine Clarke, pianist; Edna Schelb, soprano; Mrs. Wilson Walthall, violinist; Agnes Kray, pianist, and Flora Briggs, pianist. Mrs. Edward Sachs was the accompanist.

LOCAL PIANIST LEAVES FOR METROPOLIS.

Harold Morris left January 9 for New York, where he will continue his studies. His wife, also a splendid pianist, will join him, after the season's work. She will take charge of his pupils here.

MRS. STANLEY WINTERS.

Sir Frederick Bridge, organist of Westminster Abbey, celebrated his seventy-first birthday recently.

WERRENATH APPLAUDED IN THREE STATES.

Press Notices from Iowa, Texas and Oklahoma, Laud His Singing.

Mr. Werrenath is one of the most finished and painstaking concert singers of the day, and each year shows a perceptible growth to voice and art and his popularity is steadily increasing. His voice is a rich organ, full of the warmth and glow of the pure baritone; of good range and splendidly produced. His clear enunciation and definite phrasing is a delight to hear and he sings with a refinement and power, poise, and breadth of style that stamp him an artist of attainment.—Cedar Rapids (Ia.) Evening Gazette.

Farrar was most ably supported by Reinald Werrenath. In fact, but for the bolder type in which Farrar's name was programmed, one not familiar with the comparative fame these artists have attained, might have been in doubt as to whether Farrar or Werrenath was the principal attraction. His work in Caesar's "Lament" was as good as has been heard from any baritone who has been presented in Dallas in recent years.—Dallas (Texas) Journal.

Reinald Werrenath—Reinald, not Reginald, because he's not at all a Reginald sort of person—has the length, breadth and thickness of an athlete, the stoop of a student and a voice that is a joy. In these latter days of equal rights, any female Ulysses, with every member of her crew, might be condoned for permitting her ship to go upon the rocks to the sound of such masculine siren songs as he might voice. His numbers, too, predominated in the German, but the Walter Damsch adaptation of Kipling's "They're Hanging Danny Deever" endeared him at once to his Dallas hearers.—Dallas (Texas) Times-Herald.

Werrenath, a young man of splendid physique, big diaphragm and correspondingly tremendous voice power, displayed the most wonderful control possessed by any man who ever has sung from an Oklahoma City stage.—Oklahoma City News.

Mr. Werrenath's glorious baritone voice, combined with his fine physique and magnetic stage presence, as well as his delightful conception and interpretation of composers both old and new, appealed to every member of the vast audience, and while his singing of the "Vision Fugitive," from Massenet's "Herodiade," was probably his greatest accomplishment of the evening from the standpoint of musicianship, the rendering of Tom Moore's "Drink to Me Only with Thine Eyes" stirred every heart.—Oklahoma City Times.

Mr. Werrenath is a consummate artist in the best meanings of that rather hackneyed phrase. He is at once the full blooded man who loves life and light and beauty, and the master of the finer shades, mauve within mauve, gray within gray. He impresses you at once with his vigor, his dignity, his fine sense of the value of restraint, and following upon that his never failing power to work up to a climax. His conception of beauty is a healthy one; he is plainly a hater of shams and sensationalism, a lover of good things and true; a discriminating artist in whom mind and feeling are equally joined. His success, which grew with the program—Mr. Werrenath was recalled five times after his rendition of "Vision Fugitive," from Massenet's "Herodiade"—was of that kind when we know that the audience is not applauding a single tour de force, but the excellence of a whole evening.—The Daily Oklahoman, Oklahoma City.

Lawrason Students in Great Demand.

Among important engagements this season of Arthur Lawrason's artist-pupils may be mentioned the following: Mildred Richardson, coloratura soprano, who succeeded Belle Storey as prima donna with the "Chin-Chin" company; Edna Munsey, dramatic soprano, singing the leading role in "The Only Girl"; Edith Thayer, who succeeded Trentini in the stellar role of "The Peasant Girl," and Genevieve Davis, who is appearing as prima donna in "The Bride Shop."

Herbert Dittler at Lotus Club.

Herbert Dittler, who gave a recital on Monday evening, January 17, at Hotel Waldor-Astoria, New York, has been engaged as soloist for the next Lotus Club concert, Thursday evening, January 27. Mr. Dittler will play on Tuesday evening, February 1, in Rutherford, N. J., and will appear as soloist at the Players' Club very shortly.

Wallace Cox, an Alexander Pupil.

Wallace Cox, baritone, pupil of Arthur Alexander, was recently vocal soloist at the musicale given at the Brooklyn studio of Perlee V. Jervis, pianist. Mr. Cox was heard

in three groups of songs in English, including four Irish songs, in the singing of which he is somewhat of a specialist. The Brooklyn Eagle, of January 17, said: "He displayed to advantage a beautiful voice and a warm artistic temperament."

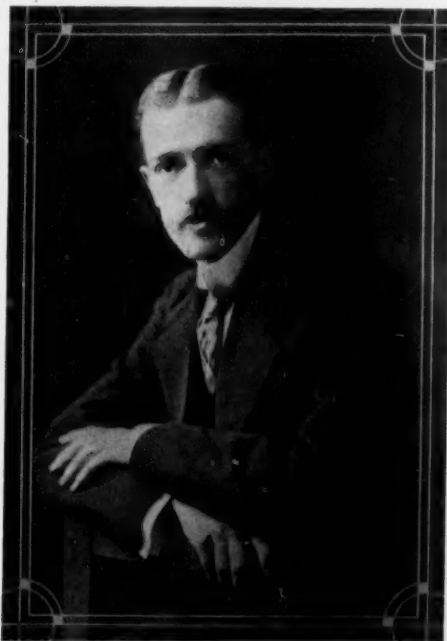
GEORGE HARRIS, JR., IN RECITAL.

Young Tenor Enthusiastically Received.

George Harris, Jr., tenor, gave his first New York recital this season on Thursday afternoon, January 20, at Aeolian Hall, before a large and distinguished audience.

Mr. Harris displayed excellent taste in selecting his program, which suited his voice, style and interpretative insight admirably, and consisted of the following four groups:

"Am Meer," "Letzte Hoffnung," "Dass sie hier gewesen," op. 59, No. 2, "Du bist die Ruh," op. 59, No. 3, "Lachen und Weinen," op. 59, No. 4 (Schubert), recitative: "Quel langage accablant," aria: "Unis de la plus tendre enfance," aria: "Divinites des grandes ames," from "Iphigenie en Tauride" (Gluck), "Aux plaisirs, aux delices" (Guedron), "Les Papillons" (Chausson), "Semaines," aria from "L'Attaque du Moulin" (Bruneau). In Russian: "Sad Is



GEORGE HARRIS, JR.

the Steppe," "The Birch Tree" (Gretschaninoff), "The Sea" (Borodine), "Memories," "The Refrain," "Believe Me Not" (Rachmaninoff); "Tom the Rhymer" (Loewe), "Dedication" (Grainger), "With Rue My Heart Is Laden" (Clayton Johns), "The Verdant Braes of Skreen" (Irish Country Song), "Blow, Blow, Thou Winter Wind" (Roger Quilter).

Mr. Harris appeared to unusually good advantage. His voice possesses that charm which at once appeals to his listener. He rendered the Schubert songs with artistic taste, the three arias from Gluck's "Iphigenie en Tauride" with much intensity and expression, Guedron's "Aux Plaisirs, aux delices" and Chausson's "Les Papillons" with such finish that he was obliged to repeat these numbers. His breath control in Rachmaninoff's "Memoirs" won great favor. The recital closed with a group of English songs, the most important of which was Percy Grainger's "Dedication."

Camille Decreus accompanied with much skill and musicianly insight.

A Charlotte Concert.

Charlotte, N. C., January 18, 1916.

The sixth number in the course of the Charlotte Lyceum Association was given here on January 13 by Evelyn Scotney, prima donna soprano, assisted by Howard White, bass-cantante, and Herbert Seiler, pianist. The audience was very large. Mme. Scotney sang the "Je suis Titania," from "Mignon," and a number of English selections. Mr. White sang the "Evening Song," from Tannhäuser, and the serenade from "Faust," besides English songs, among the best of which were "Route Marchin," by Stock, and "May, the Maiden," by Carpenter. He made a special impression with his rendition of the old favorite, "Off to Philadelphia." The two artists also appeared in the duet from "Thais" and a duet called "The Barque of Dreams," a composition of Mr. Seiler. Mr. Seiler played a group of MacDowell pieces and the A flat polonaise of Chopin. Mr. White's cello solo, a melody by D'Ambrosio, was much enjoyed. The artists were liberal with encores and the concert was especially enjoyed.

JOHN GEORGE HARRIS.

MILLER VOCAL ART-SCIENCE RECITAL.

Gescheidt, Studio Event.

January 19 a very interesting recital was given by Miller Vocal Art-Science pupils of Adelaide Gescheidt in her Carnegie Hall studio, New York. Dr. Frank Miller, whose principles are the basis of Miss Gescheidt's teaching, was present, and gave a short talk, introducing the singers, and telling how nearly all of them had come to Miss Gescheidt with some serious vocal disability. Some had only ten or twelve lessons in the vocal art-science, while others had studied several years. The evening's program and its performance bore ample testimony to the excellent results obtained. An interesting and unusual feature was a quartet of women's voices, Misses Dalziel, Tweedy, Los Kamp and Mrs. Nichols. They were heard in quartets by Coombs, Fiedler, James, Schubert and Wilson, and were much enjoyed.

Miss Dalziel, the soprano of the quartet, has a delightfully clear, pure voice, which shows careful training and study. She sang a group of songs, among them "Je dis que rien" ("Carmen"), which was received with great applause.

Judson House is a well known artist-pupil of Miss Gescheidt, and it is a pleasure to hear his rich, full, tenor voice. He sang, among other selections, "Che gelida manina" ("La Boheme"). Mr. Anderson, bass, sang with splendid dramatic feeling and power; the audience wished to hear more, but no encores were given, as the program was a long one. Miss Miller and Miss Weiller, Mr. Eiler, Mrs. Nichols and Miss Breedon were heard in solo selections, and their artistic work was warmly applauded by the large audience, which occupied every available corner in the studio. A noticeable feature of all the work of Miss Gescheidt's pupils is their excellent enunciation.

Ethel Watson Usher played sympathetic accompaniments to all the numbers.

Miller and Van der Veer Engagements.

Among important engagements of Reed Miller, tenor, and Nevada van der Veer, contralto, were in "The Messiah," at Boston, January 23, and in the Bach works, with the New York Philharmonic Society. The fact that the two artists are selected for these special affairs reflects the greatest credit on them, and speaks more than mere words can tell of their standing and reliability.

Marie Sundelius in Demand.

Additional engagements secured by Gertrude F. Cowen for the splendid list already booked for Marie Sundelius are March 7, soloist with the Kansas City Symphony Orchestra, and April 27, when she appears with the University Glee Club of New York, Arthur Woodruff, director.

MAY PETERSON

Prima Donna Soprano.
Opera Comique Paris

Three Important Engagements in New York

January 14—The Tuesday Musicales Concert Series, Rochester.

January 15—Soloist, Young People's Concert, N. Y. Philharmonic.

February 24, 25—Soloist, N. Y. Philharmonic Orchestra, Carnegie Hall.

"Miss Peterson's voice is beautiful. It is a rich and full-bodied soprano, of which the whole medium scale is even, well placed, and of truly musical timbre."

—W. J. Henderson in N. Y. Sun.

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RECENT SUNDELIUS SUCCESSES.

"The Soprano Who Charms."

What the Newspapers Say of the Popular Singer.

IN ALBANY.

Mme. Sundelius gave "Nuit d'étoiles" of Debussy with rare charm, a "Chanson Bretonne" of Dupont and two Grieg pieces that call for the delicacy with which she is gifted. Her "Slumber Song" of Gretchaninov soothed with its tenderness; and old Scotch ballad earned an encore, and the quaint and familiar "Fairy Pipers" did the same. Here her tones reached their greatest purity and her final burst of melody in "The Bird of the Wilderness" of Horsman won for her genuine applause for its poetic interpretation. Mme. Sundelius has a beautiful middle register and she reaches the upper scale with a grace that is at its best in ballads.—The Argus, Albany, N. Y., December 30, 1915.

Mme. Sundelius was heard in concert here twice last winter and her popularity was already established, but if any doubts remained as to her prestige last night's performance dispelled them.—Knickerbocker Press, Albany, N. Y., December 30, 1915.

It was a charming song with a wonderful opportunity to show the clear, sweet soprano notes of an artist already noted for her wonderful richness and volume of tone. Brewer's "Fairy Pipers," another offering in the group of songs, created a marvelous effect on the audience.—Times Union, Albany, N. Y., December 30, 1915.

Mme. Sundelius was at her best last night, and won her way anew into the hearts of old and new acquaintances.—Evening Journal, Albany, N. Y., December 30, 1915.

IN GRAND RAPIDS, MICH.

Mme. Sundelius has a voice of unusual timbre. To use a phrase popular with some of the old European masters, her high tones are "clear, not like water, but like jelly." There is a solidity to them; they are round and velvety, as well as bell-like, and they are distinctly her own. Added to the natural beauty of her voice, Mme.

Sundelius possesses excellent schooling and with these she has purchased a position of rank in the musical world. Her charm of personality and her simplicity make her a favorite with concert audiences.—Grand Rapids News, January 11, 1916.

Marie Sundelius, who made her second appearance here, has a beautiful voice, fresh, youthful and exceedingly lovely.—Grand Rapids Press, January 11, 1916.

AT THE COPLEY-PLAZA IN BOSTON.

Mme. Sundelius, who richly deserves the wide recognition of her voice and ability that has lately come to her, was vocally well disposed. She sang with pure and enchanting quality of tone, excellent control of breath, fine phrasing, warmth in emotional expression. In the air from "Louise" her voice was girlish, newly awakened, marveling at her new found happiness. The Swedish songs were sung piquantly.—The Boston Herald, January 4, 1916.

Mme. Sundelius, the only Boston singer on the list of Copley-Plaza attractions, and justly chosen, sang "Depuis le jour," from "Louise," and songs in Swedish by Pettersson-Berger and Grieg, in which she displayed to the great pleasure of her audience the lovely bell-like voice, which in and of itself possesses so much of emotional quality.—The Boston Globe, January 4, 1916.

Mme. Sundelius sang the familiar air from "Louise" in a manner that showed it had been well read, and in all senses well understood. It is not often that a concert hall, still less a ballroom, hears so difficult a sustained piece to such splendid advantage.—The Boston Transcript, January 4, 1916.

IN PROVIDENCE.

Mme. Sundelius made an especial appeal to her audience while singing her native folksongs with special charm in Swedish costume. This group was a decided novelty and the national dress was marvelously becoming.—The Evening Bulletin, Providence, R. I., January 1, 1916.

Mme. Sundelius possesses a voice of wide range, of dramatic intensity and of beautiful quality, and her recital was in refreshing contrast to many one is obliged to hear. She is individual and charming in her own field, and in her group of Swedish folksongs, in which she appeared in typical Swedish peasant costume, she was quite irresistible.—The Evening Tribune, Providence, R. I., January 1, 1916.

Henriette Wakefield's Concerts.

Since leaving the Metropolitan Opera Company for concert work, Henriette Wakefield has won additional distinction. This gifted contralto, whose entrance into opera was made in a remarkable manner on an eleventh hour appeal from the manager, and whose talents, so satisfactorily begun, have been spoken for continually since she announced her decision to enter the concert field, is start-

wood (N. J.) Choral Society in excerpts from "Manon Lescaut" and "Prince Igor"; also two groups of songs. On February 4 she will sing at New Haven, Conn.; on February 5 at South Norwalk, Conn., and on February 22 at Syracuse, N. Y.

JENNY DUFAN SINGS DEBUT RECITAL IN NEW YORK.

Charming Artist Presents Attractive Program.

Jenny Dufau, coloratura soprano of the Berlin, London and Chicago Operas, made her initial appearance in New York at the Harris Theatre, Thursday afternoon, January 20.

Mme. Dufau has been a popular member of the Chicago Opera Association and has won glowing encomiums for her lovely voice and captivating personality in concert tours of the South and West. From the cordial greeting given her on Thursday afternoon, the indication is that Mme. Dufau is to become a metropolitan favorite among lovers of delightful coloratura singing.

Herself bewitchingly attractive, Mme. Dufau with flexible, sweet and well-schooled organ, sang the numbers given below by composers of her own nationality, with captivating enunciation and in so charming a manner as to cause her most ardent admirers, in their enthusiasm, to break into more than one number with applause before completed. She was handed flowers over the footlights and insistently recalled.

Mme. Dufau was scheduled to give her second New York recital at the Harris Theatre, Tuesday afternoon, January 25, a review of which will appear in next week's issue of the MUSICAL COURIER.

This was Mme. Dufau's January 20 program: "Mon Petit Coeur Soupire," arranged by Weckerlin; "Fuyez l'Amour," "Pauvre Jacques," 18th century; "Chantons les Amours de Jean," Bergerette, 18th century, arranged by Weckerlin; "Viens mon Bien aimé," Chaminade; "L'Amour Captif," Chaminade; "L'Heure Exquise," Hahn; "Si mes Vers avaient des Ailes," Hahn; "Les Filles de Cadix," Delibes; "Air d'Ophélie (Hamlet)," Thomas; "Le Bonheur est Chose légère," Saint-Saëns; "Il Neige," Bemberg; "Vous dansez Marquise," Lemaire; "Psyche," Paladilhe; "Quand on Aime," Massenet; Air des Dragons de Villard, "Il m'aime," Maillart; "Absence," Berlioz; "L'Oiseau Bleu," Dalcroze; "Beau Soir," Debussy; "Villanelle," Dell'Acqua.

Charles Lurvey accompanied with finish and sympathetic support.

Schnitzer-Macmillan Recital.

Germaine Schnitzer, pianist, and Francis Macmillan, violinist, will give a joint recital at Carnegie Hall, New York, Monday evening, February 7. Among other interesting numbers on the program will be a sonata, op. 59, by Cyril Scott, which is said never before to have been performed in America.



HENRIETTE WAKEFIELD.

ing upon the second half of the present season with a number of excellent engagements. On January 25 she was scheduled to give this program at a recital at the Beechwood Hotel, Summit, N. J.:

L'Amour viens aider (Samson and Delilah).....Saint-Saëns
L'Angeles (Melodie populaire de Bretagne).....
Psyche.....Paladilhe
Habanera (Carmen).....Bizet
Ruhe meine Seele.....Strauss
Es blinkt der Thau.....Rubinstein
L'ebensfeier.....Weingartner
Hans und Gretel.....Mahler
Pan.....Trunk
The Last Hour.....Kramer
Only of Thee and Me.....Bauer
Honeysuckle.....Chadwick
Bird of the Wilderness.....Horsman
Wild Geese.....Rogers
Lullaby.....Worrell
Believe Me if All Those Endearing Young Charms.....Moore
Song of the Blackbird.....Quilter

On February 1 Mme. Wakefield appears with the Engle-

ELEANORE COCHRAN, AMERICAN OPERATIC SOPRANO.

Highly Talented Young Singer Booked for Some of the Most Sought for Engagements in Her Own Country.

Eleanore Cochran is the beautiful original of the picture gracing the cover of this issue of the *MUSICAL COURIER*. The young operatic soprano is another singer at present in America because of the war. She is an American girl, "very much an American girl," as she herself says, "who has great confidence in the present outlook for the advancement and opportunity of an American singer in her own country." Musical through and through, with the confidence which arises from her splendid successes abroad, Miss Cochran stands ready to demonstrate to her own people her capability as an operatic and concert artist of the first rank. Her temperament is dramatic, and she possesses a lovely dramatic soprano voice of wide range. One of her chief pleasures is the interpretation of Wagnerian roles, which has brought her precedence abroad. There is little doubt that her American "opportunity" soon is to offer itself.

When still a young girl in a convent in Pittsburgh, she attracted the attention of connoisseurs because of her innate ability as a musician and the beautiful quality of her young girlish voice. Later she was put under the guidance of that noted New York teacher, Eleanor McClellan, who is responsible for so many successful careers, and at the same time her voice was being developed, Miss Cochran was being trained by Theodore Habelman, former stage manager of the Metropolitan Opera Company, and Walter Kiesewetter in extensive repertoire of lyric and dramatic roles, comprising thirty-five operas.

Following this period of study here, Miss McClellan accompanied her pupil abroad, where no pains were spared for the thorough development of Miss Cochran's manifold talents. She sang for Jean de Reszké, also for the late Frank King Clark, both of whom manifested deep interest in the young American operatic singer. It was through the influence of the latter in particular that she was able to make so brilliant a debut in opera in Germany. This was in Chemnitz, which was followed by a later engagement in Danzig.

The American girl won not only an enviable reputation vocally and histrionically, but she inspired one French artist with her beauty to such an extent that he requested her to sit for him robed as a modern madonna.

Besides filling her many concert engagements in America, there is no question that Miss Cochran will appear in opera here in the near future. She is already engaged for a number of concerts and festivals.

Robert Schmitz Hopes to Accompany Arnolde Stephenson on Her American Tour.

Robert Schmitz, notwithstanding his real German name, is a Frenchman born and bred, and now is engaged actively in helping the defense of his country. In times of peace Mr.



ROBERT SCHMITZ IN FRENCH ARMY UNIFORM.

Schmitz is a musician and one of the best known among the younger men in Paris. He has tremendous energy and ambition and has made a name for himself as accompanist, pianist and conductor, being equally distinguished for his work in each of the three branches. In his latter capacity he is honored by an orchestra specially named for him

and of which he is the regular leader, the Orchestre Schmitz, of Paris.

Arnolde Stephenson, the American mezzo-soprano, has had Mr. Schmitz associated with her in all the concert work she has done in various countries of Europe. It is her hope, and that of Mr. Schmitz as well, that conditions will have adjusted themselves by the time her American tour begins in October next, so that he will be able to come to America and to accompany her in all her various appearances here. The artistic working together of these two artists is a true musical treat.

VITTORIO ARIMONDI, A DISTINGUISHED BASSO.

Tour of United States Is Being Booked.

Vittorio Arimondi, Italian basso, who has toured successfully in recitals and oratorio in Germany, Italy, Roumania and Russia, will undertake a similar tournee in the United States. Signor Arimondi, leading Italian basso of the Chicago Opera Association, has appeared in the principal opera houses of the world. He has had three years at the Manhattan and two years at the Metropolitan (New York), many years at La Scala (Milan), Covent Garden (London), Colon (Buenos Aires), Berlin Royal Opera, Petrograd Imperial Opera, San Carlos, Lisbon, etc.

Signor Arimondi sang as far back as 1900 with Angelo Mazini, Sigrid Arnoldson, M. Battistini, N. Padesti, Luisa



VITTORIO ARIMONDI,
Basso.

Tetrazzini, Marconi, Caruso, Marcella Sembrich and Alessandro Bonci. The following year found Arimondi in Berlin, where he appeared with such artists as Emilio de Marchi and Mario Sammarco, and after a performance of the "Barber of Seville" given with those singers, the Kaiser is said to have called to his box the Italian basso and to have said to him: "You must each year sing the role of Basile in 'The Barber.'" In 1904 Signor Arimondi sang in Russia with Enrico Caruso, Maurice Renaud, Lina Cavalieri, Thevenat and Chalmrin—the latter now stage director of the Chicago Opera Association. In 1904, Arimondi was in Dresden

with Leo Slezak and Enrico Caruso. In 1905, in London with De Luca, Mario Ancona, Pini-Corsi and Alice Nielsen. In 1906, under the direction of Henry Russell, he sang with Alice Nielsen, Eleonora de Cisneros, Giuseppe Anselmi, Caruso, Tetrazzini, and others. Since then he has sung leading basso roles with the world's most famous singers, winning praise not only on the operatic stage, but also in the concert field and on the oratorio platform.

Mabel Riegelman and the Musical Courier.

The accompanying snapshot, taken in the home of Mabel



MABEL RIEGELMAN READING THE MUSICAL COURIER.

Riegelman, in California, shows how the talented soprano enjoyed a recent rainy Sunday afternoon.

Frances Nash Accumulates Honors.

Frances Nash, young American pianist, is fast accumulating honors this season. She has just started on a tour of Minnesota, Wisconsin, Iowa and Nebraska. On Sunday, January 23, Miss Nash played the Saint-Saëns G minor concerto with the Minneapolis Symphony Orchestra, in Minneapolis. Her Wisconsin dates are for straight recitals and those in Iowa and Nebraska are joint appearances with George Hamlin.

Later in the season Miss Nash will make a second tour of Minnesota and also fill several Michigan dates, and in the early spring will play in a number of Eastern cities, with orchestra.

Miss Nash's tours are under the exclusive direction of Evelyn Hopper.

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Sunday Afternoon, February 13th, at 3.15

in Brooklyn Academy of Music

Felix F. Leifels, Manager
 Carnegie Hall, New York

ASTRID YDEN HOLDS RARE HONORS FROM LONDON ACADEMIES. Swedish Harpist in America.

Astrid Yden, the young Swedish harpist, who came to this country recently, and who while here will concertize under the management of Victor C. Winton, has been accredited with enviable honors from several of the foremost academies in London. That this young lady has been especially endowed with the rare ability of an individual interpretative power which has enabled her to place the musical literature written for her instrument on a far more valuable basis than it has ever been before is the opinion of leading English critics. In other words, that this talented young artist has demonstrated to them that the heretofore much talked about shortcomings of the instrument for solo purposes was but mere prejudice and that the harp, after all, is a medium for musical expression of unlimited resources and that rare quality of simplicity and understanding of musical art which goes toward the making of all truly great artists, are the prime factors represented by Astrid Yden's achievements as a harpist. And she has been able to show to the music lovers of the continent across the Atlantic that she has created new standards for the art of her instrument.

Astrid Yden was born in Sundsvall, in the north of Sweden. At the age of five she had already begun the study of music, and displayed marked talents as a pianist. She was soon sent to Berlin, where study of the piano was continued under Prof. H. Barth. Not until she was thirteen did Miss Yden devote herself seriously to the harp. At this juncture in her career, there followed in rapid succession a series of brilliant academic victories. She first graduated from the Royal Academy in Stockholm with special honors, having been the first harpist to graduate from that institution of music. Then, as a pupil of John Thomas, "Harpist to the King and Queen of England," she won the degree of L. R. A. M. from the Royal Academy of Music in London. The following year the ambitious young artist tried for and won the special gold medal prize offered by the Academy of Music in London, and followed this by securing the degree of L. R. C. M. from the Royal College of Music in London. Such achievements as these are rare indeed, and their fruits stand out strikingly in the thoroughness of Astrid Yden's artistry.

As a concert artist Miss Yden has been heard extensively throughout England and the Continent—she has played before the crowned heads of several nations, and has received many other honors of equal renown. Under her magic touch, it is said, the harp discloses new and undreamed of possibilities and resources of artistic expression.

Hazel Eden Scores with Chicago Opera Association.

Herewith are given some of the recent press notices of Hazel Eden, soprano, the young Chicago singer, who has been winning conspicuously in operatic work:

Hazel Eden made an impression with the part of Alice. Her voice is attractive and it is excellently handled.—Chicago Record-Herald.

Hazel Eden also had the success which more and more is accruing to singers of American birth.—Chicago Examiner.

Hazel Eden disclosed no little ability. Her voice has been well schooled and it is pleasant in quality. She managed to make effective a part which, by reason of its real lack of dramatic character, was difficult to play well.—Chicago Record-Herald.

Hazel Eden, a dramatic soprano, who disclosed operatic gifts of a high order, was excellent. She sang with vocal skill exhibiting a voice of beautiful quality of power and of wide compass.—Chicago Examiner.

Miss Eden presented herself as a singer of genuine talent and an ability for operatic roles.—Chicago Journal.

Hazel Eden possesses a clear and full soprano voice which is even in all its registers. Her enunciation is distinct and her head tones are of especial beauty. She also displayed splendid dramatic talent.—Chicago Abendpost.

Hazel Eden sang well and acted better.—Chicago Tribune.

Hazel Eden has a real and praiseworthy talent.—Chicago Journal.

Canadian Basso Acclaimed for "Messiah" Singing.

Watkin Mills was soloist at a recent "Messiah" performance at Regina, Sask. In the Leader of that city, January 7, appeared this potent appreciation of the basso's vocal talents:

The richly gifted R. Watkin Mills sang the bass solos superbly and more than fulfilled all the requirements of the magnificent parts of the score that fell to him. His zeal and enthusiasm and his spiritual comprehension were parts of a virile and impressive rendition of each of the four effective selections. His wonderfully brilliant and powerful voice is supplemented by rare understanding of all that is admirable and exalted in the oratorio and his sense of rhythm is shared by few in equal degree. An authoritative atmosphere clings about this singer, with the melodious voice, the engaging personality and the patriarchal dignity. No member of the audience will forget the emotions aroused by Watkin Mills' voice as he sang the vigorous "Why Do the Nations." At this point the house was most genuinely roused. Though making a less popular appeal,

his finest number was "The People That Walked." His technical and intellectual equipment and his reposeful style combined to win his audience completely last night from the first, and there will be sincere expressions of desire that this noted singer may return to the city many times still.

OSCAR SEAGLE'S ACTIVITIES.

Baritone's New York Recital to Be Given February 21.

An announcement of importance is the date of Oscar Seagle's New York recital, which will be given on the afternoon of February 21 at Carnegie Hall.

This appearance will punctuate the singer's extended concert tour, as he will interrupt his Western trip for the event. He will return to Tulsa, Okla., going on to fill his Texas engagements. Frank Bibb continues as Mr. Seagle's accompanist, and the wide reaches of "the road" are enthusiastic in praise of both baritone and pianist.

Of his recent appearance in Chattanooga, the News of that city has the following to say: "With the throwing open of the doors of the concert hall for the season by the appearance of Oscar Seagle, the great baritone who has thrilled both America and Europe with his wonderful voice, an important interest was occasioned to local music lovers.

"Mr. Seagle's voice becomes more golden year by year. Coupled with this great beauty of quality is a remarkable range, so that he can sing with ease the tenor A flat in 'The Bird of the Wilderness' as well as a resonant low A natural in the bass register. His interpretations were marked by greater temperamental warmth than ever before, and his choice of songs was most effective in showing his command of widely variant styles.

"'Carnaval,' by Fourdrain, translated by Frank Bibb, the accompanist, was most fascinating, and in its strictly modern harmony gave a vivid picture of the gay carnival time in Paris, with snatches of popular street music. Both Mr. Seagle and Mr. Bibb gave this with a hearty conception and splendid rendition which was received with most popular favor, but the great scope and power of the baritone's magnetic voice was felt with power and force in the last two numbers on the program, 'The Unforeseen,' by Cyril Scott, and 'Bird of the Wilderness,' by Edward Horsman."

Leading Singers Are Using MacDermid Songs.

While in Chicago for the final "Parsifal" performance by the Chicago Grand Opera, Vernon Stiles, Clarence Whitehill and Allen Hinckley, three prominent Wagnerian singers, at an informal dinner, expressed to James G. MacDermid a desire to acquaint themselves with his songs. As a result these sterling artists will use one or more MacDermid songs when they concertize. This is a remarkable tribute from these givers of serious programs, who recognize the necessity of using a ballad of real musical worth and who have found in Mr. MacDermid the writer of the class of song they desire. Julia Claussen, who was the Kundry at this performance, has for two seasons sung his song, "Sacrament," and on the two occasions she has sung it in Chicago this season it has been redemanded.

Other artists of the Chicago company who use his songs are Helen Stanley, George Hamlin, Hector Dufranne, Cyrena van Gordon, Hazel Eden and Barbara Wait. George Hamlin will sing "If You Would Love Me" this week at recitals in Dubuque and Omaha, and Miss Stanley sings "Sacrament" at two Chicago functions.

Prospective Church Solo Singers Taught to Read.

Wilbur A. Luyster, director of the New York Galin-Paris-Chevé School of Sight Reading at 220 Madison avenue, announces that owing to the advanced studies of the present classes, no more students can be admitted to them at this time, but that a new class will be formed February 1.

This new class will consist of vocal students, who have already applied and all other prospective church solo singers (all voices), who wish to obtain church positions this season.

Mr. Luyster, having been a choir director and church soloist for years, is familiar with the trials to which applicants for a position are subjected, and will teach this class to meet these requirements.

Voedisch Artists to Appear at First Midwinter Festival, San Antonio, Tex., February 14, 15 and 16.

Alma Voedisch has booked Permelia Gale, Leonora Allen, Gustav Holmquist and Warren Proctor for the first midwinter festival at San Antonio, Tex. These artists will appear in "The Messiah" and "Elijah," with the St. Louis Symphony Orchestra. Miss Voedisch has also booked Mr. Holmquist in Janesville, Wis., February 4, in joint recital with Edna Gunnar Peterson, and on February 11 Mr. Holmquist will appear in joint recital with Della Thal at Peoria, Ill.

RALPH LEWANDO IMPRESSES**BOSTON FAVORABLY**

Young Violinist Scores "By Reason of the Sincerity and Simplicity of His Performance."

Following the recital in Boston of Ralph Lewando, the young violinist, the press of that city accorded him notices that were indeed flattering to a newcomer on its concert stage. The Christian Science Monitor said: "The honesty of Mr. Lewando in electing to make his bow before a Boston audience in a program altogether of familiar violin pieces is worthy of commending. He wanted to be judged on his merits as a serious student of the violin, essaying the tests through which all artists must need go before they are admitted to the company of those who interpret music for the crowds. Therefore he attempted no novelty and sought no strange composer."

"Mr. Lewando's attainments as a violinist far overbalance his faults. He has a delicate and precise manner of bowing, his nimble fingers obey flexibly, and what stands out above all else is the fact that he never forces his tone, which is warm and colorful. He respects his excellent instrument too much to abuse it."

This is what the Boston Globe said: "He is a Boston boy in origin, now of Pittsburgh, and practically just back from Vienna, where he acquired a rare facility with the violin. His handling particularly of the Tchaikowsky piece, with its appalling difficulties, was a genuine feat."

In the Boston Journal reference is made to him as "a young violinist who has pursued his studies along classic lines and has cultivated a rather brilliant technic," and the Boston Post declared that: "He made a good impression by reason of the simplicity and sincerity of his performance, his not inconsiderable technical equipment and his evident intention to go far."

Still another newspaper, the Transcript, spoke of him as "a young violinist of many virtues and some faults," and further stated that he "intones accurately, understands dynamics and plays harmonics with assurance."

Karl Cochems Talks of His**Around-the-World Experiences.**

During an interview with Karl Cochems, one of the leading basses of the Chicago Grand Opera Association recently, Mr. Cochems gave some interesting ideas of "rhythm" as it appeals to inhabitants of other countries, notably among the more primitive races.

Mr. Cochems has had many interesting experiences during his two trips around the world with the Quinlan and Luna Opera Companies.

With the latter he made a trip to the Philippines and to this writer he gave a most interesting account of the Constabulary Band, which by the way, he says, is the second finest organization of the kind in the world and which has assisted at White House inaugurations.

This band is led by Captain Luvig of the regular army, and a graduate of the New England Conservatory of Music. His men, who play almost entirely by ear, are not only familiar with the brass and wood instruments, but can take up those of a string orchestra as well and play most difficult symphonies. Mr. Cochem's company was to give a performance of Verdi's "Ernani" one evening, and in the afternoon went out to hear the band. What was the surprise of Mr. Cochems, when he heard a member of the band, who was also a baritone, singing the big aria from this opera, "Infelice," and singing it in a truly inspiring manner.

"It made the company sit up and take notice," said Mr. Cochems, "and spurred us on to give our very best in the evening."

On another occasion when in Johannesburg, South Africa, with the Quinlan Opera Company, he went up into the hills to a performance given by the Zulus and Kaffirs in their honor. "These men," said Mr. Cochems, "have only the crudest instruments, but their rhythm which has been handed down from one generation to another is something wonderful. They gave their famous war salute and," said the basso, "when their native swords came down together in the regular movement, which is instinct with them, the rhythm was something wonderful, something that we, who call ourselves civilized could not comprehend unless we heard it with our own ears."

St. Paul Amateurs Give Creditable**Trial Operatic Production.**

The recent grand opera trial performance by amateurs trained by Emil Onet in St. Paul, Minn., proved a decided success. Verdi's "Trovatore" was the opera chosen, and the participants were Edith Allen, Miss Cook, Miss Murphy, Mr. Day, Mr. Soucheray and a chorus, directed by Emil Onet.

The performance was in the nature of an experiment. To create an amateur organization for the purpose of giv-

ing grand opera at popular prices in both St. Paul and Minneapolis has long been the desire of Mr. Onet.

The large audience present showed its enjoyment and interest both for the intrinsic merit and for the musical promise of the agreeably rendered program.

BELLINGHAM IS PROUD**OF THE DAVENPORT ENGBERG SYMPHONY ORCHESTRA.**

Remarkable Work Accomplished by a Woman—Emilio de Gogorza to Be Soloist at Next Concert in February.

Bellingham, Wash., January 10, 1916.

The last concert of the orchestra during the month of December was no doubt the best ever given by the organization, which now has entered upon its fifth season. This organization of eighty-five musicians grew out of what was five years ago a small string orchestra consisting of the most advanced of Mrs. Engberg's pupils, an achievement indeed in a city with a population of only 30,000 and in this far off Western country, and accomplished by a woman who is a musical genius and who is at the same time an able organizer.

In most cities orchestras have been organized and maintained by public subscription and in many they have died an early death. In this city no one was ever asked for a contribution and nobody ever contributed anything for the maintenance of the orchestra. It was all financed by one woman, and while it has not paid its way it has not come very far from doing so.

The opera house was filled at the last concert and the appreciation of the public was more hearty and spontaneous than at any concert yet given. A very keen interest was taken by the public in this concert on account of Mrs. Engberg being on the program as soloist of the occasion, and when she appeared on the stage, violin in hand, after the first orchestral number, to play the "Faust" fantasia, every hand in the theatre was in motion applauding her. She was compelled to acknowledge the appreciation of the audience by giving several encores after this number as well as after her other appearance on the program. Clear harmonies were heard in the "Faust" fantasia and rhythmic precision in Mozart's minuet. The last number, her own "Folksong and Dance," sent a ripple of excitement over the whole house, and when she, amid laughter and applause, took the baton to lead the next orchestra number, the audience kept on applauding and she was compelled to repeat this number. The theme of "The Folksong and Dance" is as original as its composer. It is built on an old peasant song from the Danish heath; its quaintness, its merriment, its simplicity and its strong rhythmic form are irresistible and the audience felt it.

The work of the orchestra itself showed considerable improvement, this being particularly the case with the wind instruments, which at former concerts did not measure up with the string instruments and the reeds. This was especially noticeable in the first number on the program, "Egmont" overture, by Beethoven.

It is safe to say that on the whole no concert was ever enjoyed by the Bellingham public more than this last concert of the Symphony Orchestra, nor was the audience ever so proud of this organization and its leader as on this occasion. Our orchestra has given us many musical treats; we have had a goodly number of big artists, and we now look forward to the appearance of Emilio de Gogorza, who has been engaged to appear with the orchestra, Friday, February 11.

DOROTHY LEE.

BURNHAM ENGAGED TO APPEAR AT OSKALOOSA.**Pianist to Be Soloist at Iowa City May Festival.**

Thuel Burnham, the pianist, who is appearing with such success that his manager, Harry Culbertson, has booked his entire time until June, has been engaged to appear as soloist at the big May festival to be held this year at Oskaloosa, Ia. Among the other artists engaged to appear at this festival are Oscar Seagle and Tilly Koenen.

Mr. Burnham is at present in the Middle West, where he is a general favorite and where he will remain until March 1, appearing in various important cities, including Wichita, Kan.; Chicago; Memphis, Tenn.; Kansas City, Mo.; Dubuque, Iowa, etc.

ANNA CASE IS RECOVERING**RAPIDLY FROM RECENT ILLNESS.****Soprano Goes to Bermuda for Several Weeks' Rest.**

Anna Case, the charming soprano of the Metropolitan Opera Company, who three weeks ago underwent an operation for appendicitis, has so far recovered that she was able to leave the hospital last week.

She will leave New York this week for Bermuda to rest and recuperate, and will return the first day of March, when she expects to resume her season's work.

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MRS. HENRY SMOCK BOICE'S SUCCESS.**Many Artist-Pupils Appear—Seven Are Here Named.**

Dorothy S. Lane, contralto, will appear in a recital at Memorial Hall, Brooklyn, on February 16. The young singer has developed from a mezzo-soprano, singing now in the voice nature gave her, and which has been exclusively brought out by Mrs. Smock Boice. Grace Potter Brimlow was soloist in the cantata, "The Christ Child," at South Amboy, following which the pastor complimented her on her "God-given voice." Mme. Brimlow herself says: "I feel as if Mrs. Boice really gave me that voice." Blanche Grimstead, of Metuchen, is constantly singing in various concerts, clubs, etc. W. J. R. Thiers, tenor, sings in a Plainfield Episcopal church, where his beautiful voice and style are admired. Wilmar Bradshaw, baritone of St. George's P. E. Church, of Flushing, L. I., sang in a Christmas cantata with fine success. Christobel Hansel, alto, singing in a Congregational church of Flushing, has a big, rich voice, with fine low tones. Carolyn A. Lee sings in a Roselle, N. J., church, where her intelligent art is highly commended.

All these young artists owe their singing ability to Mrs. Boice, who, herself a vocalist, with a record of successful singers to her credit, trains the voice with individual devotion to their personal needs. Lucy Boice Wood, her deceased daughter, was a good exemplar of her mother's method of teaching, and this soprano left a record of continual successes, so that she is remembered and mentioned to this day. Concert singers, both men and women, her pupils, have won brilliant successes in various festivals, and all these singers speak of Mrs. Boice with deep admiration, indeed, with affectionate esteem.

A Busy Middle West Soprano.

Eleanor Hazzard Peacock is one of the busiest sopranos in the Middle West. Her February work will begin with a recital at the Pease Auditorium, Ypsilanti, Mich., on February 2, and the month is solidly booked for recitals before schools, colleges and clubs in the States of Michigan and Ohio.

Her first Chicago appearance is now being arranged for and anticipated by those who have heard with very great interest her singing outside of Chicago.

FLONZALEY QUARTET DRAWS BIG AUDIENCE AT HARTFORD.

Chamber Music Superbly Performed—Local Philharmonic Orchestra Shows Improvement—Pasquale Amato Arouses Enthusiasm by His Splendid Singing.

Hartford, Conn., January 19, 1916.

The Musical Club of Hartford assisted the cause of good music by bringing the Flonzaley Quartet to Unity Hall on January 4. The Haydn quartet, in D minor, suite by Gliere, and Beethoven quartet, in C major, op. 59, beautifully performed, comprised the program. The hall was crowded to its capacity, and this fact gives conclusive proof that the appreciation of the highest form of musical art is not being neglected in this city.

PHILHARMONIC ORCHESTRA IMPROVED.

The Hartford Philharmonic Orchestra gave its second concert of the season on January 13, the soloist being Fritz Kreisler. The Dvorák "New World" symphony and the Mendelssohn concerto were the principal features of a well played program. Kreisler was heard, with piano, in several of the shorter numbers which are so popular. It appears to at least one listener that this orchestra is always improving. The quality of tone is better and the musicians seem to feel more what their leader is striving for. In both the symphony and the concerto the work was admirable, and by this excellence many were started in the waiting for and pleasant anticipation of the next concert. A fact to note was that for both afternoon and evening concerts "standing room only" signs were out.

AMATO IN RECITAL.

George Kelley opened his "World Famous Artist" series at Foot Guard Hall, on January 18, by presenting the Metropolitan Opera baritone, Pasquale Amato. The program was comprised almost wholly of songs, and the only

operatic numbers were the "Song of Vaarlum," from "Boris Godunoff," "Largo al Factotum," and the prologue from "Pagliacci." An audience of enormous proportions greeted the artist, and after the last two numbers mentioned above, which by the way were sung as encores, the applause was deafening.

LOCAL MUSICIANS HEARD.

The first musical event of the year was the song recital at Unity Hall, on January 3, by Benjamin M. Knox, local baritone, assisted by Emma Spieske Miller, violinist. The program was made up of a group of early compositions, a group of German songs and finally a group by modern composers. The violin selections were by Schubert, Kreisler and Friml. A good sized audience was present and after each number the applause was vigorous.

H. D. PRENTICE.

Molly Byerly Wilson's Many Dates.

Molly Byerly Wilson, California concert contralto, is filling engagements in her home State, after two months and a half of concertizing throughout the West, Northwest and Pacific Coast cities, including recent appearances at Pueblo, Denver, Salt Lake City, Ogden, Portland, Seattle, Salem and other important points. California dates include Fresno, Tulare, Hanford, Riverside and San Bernardino. From California the tour will extend through Phoenix, Tucson, Bisbee, Douglas, El Paso, Houston and other Texas points, to New Orleans and Memphis the middle of February, and back to Chicago, March 13, with Eastern dates and a Canadian tour in June to follow.

Miss Wilson writes that the success of the tour is exceeding her expectations, and further, that it is proving most enjoyable. Columns of favorable press comment indicate that she is greatly pleasing the concert going public.

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BRILLIANT EVENT IN THE NEW YORK CLUB WORLD.

Athene Holds Banquet and Ball at Waldorf-Astoria Hotel.

One of the most brilliant affairs in the metropolitan club world was the second annual banquet and ball, given Friday evening, January 14, in the Astor Gallery and grand ballroom of the Waldorf-Astoria by Athene, of which Katherine A. Martin is president.

The 350 guests were seated at round tables decorated in ivory and gold, the club colors, and white narcissus.

At the honor table the president, Mrs. Martin, had as her guests: The Rt. Rev. Charles S. Burch, Dr. Robert Bruce Clark, Hon. James P. Niemann, Hon. Norman Dike, Hon. Burt J. Humphrey, Hon. John W. Keller, Dr. Charles T. Baylis, Prof. Alfred C. Brown, Katherine Bament Davis (Commissioner of Corrections), Mrs. James P. Niemann, Mrs. William Hibbard Corbin, Mrs. Arthur Elliott Fish, and Mrs. Anthony J. Wilkins.

Among the box holders were Mes. Martin, Niemann, Chipman, Brand, Smyth, Peterson, Griffith, McAdams, Phillips, Dennett, Burton, Corbin, McConnell, Kennedy, McCullagh, McElroy, Seymour, and Charles W. Band. The banquet was followed by the grand entrance to the ballroom.

Two trumpeters led, followed by sixteen men, who formed a column through which the flower girls, carrying garlands of roses, passed. They in turn grouped themselves into an isle. Then came little Isabelle Peterson with a basket of flowers followed by Mrs. Martin, with Mrs. Niemann and Mrs. Petcler.

The members of the executive board came next.

After they had formed a group around the president, on the dias, twelve young girls entered and did several artistic dances.

The ball opened with a grand march led by Mrs. Martin and Hon. James P. Niemann.

Many beautiful gowns were noticed. Mrs. Martin's was of old ivory satin, veiled with gold net, and dull gold sequins, with long court train. Mrs. Niemann was in white and silver cloth, long train. Mrs. Corbin wore white and black jet with sequins. Mrs. Petcler was in tan net and iridescent spangles.

Mrs. McCullagh's gown was white and pink net. Mrs. Wilkins was Ciel blue satin veiled with blue net. Mrs. Dennett was in black and white satin and lace. Mrs. Chipman wore white, black and blue satin, with a long train.

Six hundred were in attendance at the ball.

Opera in English.

Chicago, January 17, 1916.

To the Musical Courier:

We now have The Birth of Our National Opera and music; our rights as well as our right as a nation to the exclusion of nothing that does not infringe upon these rights. And our thanks to Mr. Campanini for his generous and broad minded spirit in giving a perfect performance of Simon Buchhalter's one act opera, "A Lover's Knot," in Chicago, on January 15. The ensemble and individual work of Sharlow, Lenska, Hamlin and Marr were of such perfection, coupled with the magnificent work of the orchestra under Charlier, that only praise can be offered for such a performance. The full house, the spontaneous and great applause, were sufficient proof of the fact that an American audience will come and listen to a native work in the vernacular, and in the future a demand should be made for opera in English on a subscription night.

Not that a full house on Saturday night and at popular prices does not give a sufficient proof of what the public is willing to pay for, but, the writer repeats, with the profound admiration of a lifetime for the art and artists Europe has given us in opera, our national music now has come into existence, and it is being done through the medium of the vernacular, as in all art making countries, so there is no longer an excuse for further barring our language or our music from the operatic and concert stage. Live and let live. The performances of opera in English, at least once each week, in every operatic company, should now be demanded by the general public, art patrons, critics and musicians. This is our right, and if we fail to demand it we are guilty of an unpardonable injustice to the art of our country, as well as being wanting in patriotism. The good will be taken from the bad, as in other countries—as sifting goes on in all art—and our gifted writers and workers will take their places alongside of their brothers in art, and out of nationalism will spring a justice which up to the present in the field of music has been woefully lacking in English speaking lands. It is the general, high standard that makes art, not alone the "star."

Our thanks, now, to the National Federation of Musical Clubs (women) for the work they have done in behalf of American music, of which the writer is more than proud to be an honorary member.

E. E. F.

NEW YORK BREVITIES.

Margulies Trio Concert—Patterson and Swayne Pupils Appear—Thursby Musical Reception—MacDowell Club's "Humorous Bach"—"Music for Money" by Ziegler—Linnie Love and Lorna Lee—Frances Pelton-Jones Musicales—Brounoff in Two Concerts—Collette with Eintracht Society—Miss Bisbee's Handsome New Studio—Hahn, Scott, Riker, Gilbert, Foster, and Gilberte Songs Sung—Edmund J. Myer Returns—Southland Singers, January 26—Notes.

The special novelty of the Margulies Trio concert at Aeolian Hall, January 18, was the trio in F by Georg Alfred Schumann. This work, a trio in F by Saint-Saëns, and a sonata for piano and cello by Beethoven, completed a program of just the right length. Schumann is the composer of the cantata "Ruth," recently performed under Louis Koemmenich by the Oratorio Society. As a youth of fourteen, Schumann went to Leipsic and became a piano and composition student at the Royal Conservatory, being then a fellow student with the present writer. He was even then a ripe, reliable, but reserved young chap of modest demeanor, who, however, made many friends. This trio in F is most ingratiating in style, and was extremely effective in its performance by Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist. Miss Margulies has the true secret of ensemble playing, that is keeping just the right proportion and good musicianship, in her pianistic interpretation and collaboration. At all times there was splendid balance between the three artists. Following the concert, many persons waited to see Miss Margulies, but this modest and worthy lady had disappeared.

PATTERSON AND SWAYNE PUPILS APPEAR.

The program given on January 17 at the Misses Patterson's Home for young ladies studying music and art, was participated in by Estelle Leask, soprano, pupil of Elizabeth Kelso Patterson; Helen Steele and Marian Cummins, pianists, pupils of Wager Swayne; and Margarite Hoberg, pianist and composer. Miss Hoberg played two of her compositions; both pieces are full of melody and show real worth. Miss Steele and Miss Cummins are quite talented, and their playing shows that they are studying with the right teacher. Miss Leask sang six numbers, making a most interesting program of songs. They were "Care Selve" (Handel), "O Bimba Bimbetta" (Sibella), ariette, "Des Deu Avars" (1770) (Gretry), "Chant Venetian" (Bemberg), "Down in the Forest" (Ronald) and "An April Shower" (M. Hoberg). Helen Erskine was the accompanist of the evening, and received many compliments on her work.

THURSBY MUSICAL RECEPTIONS.

Emma Thursby's second Friday afternoon reception took place January 14, at her attractive apartment, 34 Gramercy Park. Lucy Gates, the prima donna, and Mrs. Stanley White Morshead, of San Francisco, were the guests of honor. The greatest pleasure of the afternoon was given by Miss Gates' singing of "Care Selve" (Handel), "Sol-vejg's Lied" (Grieg) and "My Laddie" (Thayer), which were beautifully rendered, accompanied by Mme. Vajaceh. Samuel Schenkman, pianist, played fantasia and fugue (Bach-Liszt) and "Liebestraume" (Liszt). Julie Cahill sang Tosti's "Mattinata" and "Ideale," accompanying herself; and Emar Hjaltestad, a promising Icelandic tenor, gave two selections. Gertrude Karl, contralto, also contributed songs. Reba Cornett Emory presided at the tea table.

Among those present were: Mrs. Robert C. Black, Mrs. Martin James Condon, Dr. Edmund Devo, Miss Gillett, J. Clawson Mills, Mr. and Mrs. Adolph Obrig, Basanta Kooman Roy, Jessamine Harrison Irvine, Mrs. Edgar Bull, Professor Garner, Dora Becker Schaffer, Mrs. Shannon Dunn, Mrs. Frank McWalters, Harriet Mansfield Center, Signor and Mme. Tagliapietra, Noël Haskins, Mrs. Grant, Mrs. Dahlstrom, Una Fairweather, Mrs. Frederick Hastings, Mrs. Frederic Baker, and Lily d'A. Berg.

MACDOWELL CLUB'S "HUMOROUS BACH."

"The Lighter Side of Bach" was presented by the MacDowell Club, Walter L. Bogert, chairman of the music committee, at its headquarters, January 18. This performance took the form of two humorous cantatas, the solo parts being sung by Edith Chapman Goold and Heinrich Meyn, and five dances, all performed by small orchestra under the direction of W. H. Humiston. The "Coffee" cantata was first performed, and in this Mr. Meyn appeared in a short jacket, brown knickerbockers and gray stockings. He sang with a heartiness and appreciation of humor quite unusual. Mrs. Goold, who appropriately

made several courtesies on her first appearance on the stage, wore a blue blouse, green apron and short skirt. She sang with a clear high voice, making everything take on a very pretty effect.

The orchestra played several gavottes, a bouree, a sicilano, in which the tootlings of the flute led to a repetition of the work. The strong rhythm and definite character of all this healthy and vigorous North German music of two centuries ago was indeed most enjoyable. Marion Whitman, dancer, daughter of a member of the club, attired in an eighteenth century costume, was charming in all she did.

The usual social aspect of all doings at the MacDowell Club was apparent in the appearance of the large audience, among whom were the following members of the committee on music: Walter L. Bogert (chairman), Marion Eugénie Bauer, David S. Bispham, Harriette M. Brower, Mary Livingston Chase, Mrs. H. Durant Cheever, Dr. F. Morris Class, Clarence Dickinson, Mrs. Frederick Edey, Mrs. Lowell T. Field, John W. Frothingham, Harry M. Gilbert, William H. Humiston, Lewis M. Isaacs, Heinrich Meyn, Mrs. C. Howard Royall, Alexander Russell and Sigismond Stojowski.

MME. ZIEGLER LECTURES.

At the recent Fraternal Association of Musicians' dinner Mme. Ziegler said, in part:

"The real subject of my lecture is 'Polarity in Musical Relations and Other Things.' It is the relationship between an inner truth or fundamental law, which is always perfect, and its outer fulfillment, which is always perfect. Polarity is perfection in balance. 'Polarity in Musical Relations' is something to be striven for always, but never fully attained; it means to feel and retain during musical renderings the highest ideals, the spirit of the music, music for the sake of music, and, as the other pole, to keep in touch with the demands of those paying money, to conform to a certain degree to prevailing taste, even though this may be and always is below the spiritual ideal in music. I say this is always so, but in reality only on the surface. Way down in every human being is a love for the soul of music. Be it through a simple song of home, mother love, devotion, the home country, a little child pleading, an old parent mourning, somewhere, somehow, even the hardest criminal is touched by the spirit when brought out with simplicity, even in the face of all the hysterical rag-time public.

"We say poles meet. In music we know that polarity is the highest art and the simplest truthfulness of feeling. I mean when the greatest artist can touch people of all grades of culture and understanding (or lack of both), so also can the musician of true feeling touch all in their hearts. It is not given to all those studying music to become great musicians, even if talented and gifted, for it not only takes a long time, but also much money, and such circumstances that freedom from haste and worry is assumed. So it is best to recognize that if the fame of a Sembrich, a Caruso, a Wagner, a Paderewski, is shut out of one's life, it is not well to feel disheartened about it, but to work for the other pole, the spirit of music at its best. Art and the spirit of music must meet; one without the other is unthinkable. I mean there is no true and lasting art without the true spirit of art working out in the mechanism."

FRANCES PELTON-JONES MUSICALS.

"An Arcadian Musicales," featuring romances and pastorales of piquancy and charm (culled from traditional lore), was given by Frances Pelton-Jones, harpsichordist, at the Hotel McAlpin January 20. She was assisted by Blanche Becket, soprano; Margaret Crawford, interpretive dancer; Paul Kefer, viola da gamba; William Wheeler, tenor, and Roscoe Possell, flute. Very pretty was the opening tria for harpsichord, viola da gamba and flute. Percy Grainger's "Mock Morris" was especially lovely. Mr. Wheeler's pleasing voice and artistic style came to the fore in old Italian and English songs.

Blanche Becket, recently from England, substituted for Elizabeth Wheeler, who was ill, and made a very pleasing debut on this occasion. She sang "Lo, the Gentle Lark,"

1915—THIRTEENTH SEASON—1916

Annual Midwinter Tour

—OF THE—

Minneapolis Symphony Orchestra

EMIL OBERHOFFER
Conductor

WENDELL HEIGHTON
Manager

DATES

Saturday, February 12	St. Joseph, Mo.
Sunday, February 13	Kansas City, Mo.
Monday, February 14	Memphis, Tenn.
Tuesday, February 15	New Orleans, La.
Wednesday, February 16	Birmingham, Ala.
Thursday, February 17	Nashville, Tenn.
Friday, February 18	Louisville, Ky.
Saturday, February 19	Lexington, Ky.
Sunday, February 20	Open
Monday, February 21	Youngstown, Ohio
Tuesday, February 22	Oswego, N. Y.
Wednesday, February 23	Rome, N. Y.
Thursday, February 24	Boston, Mass.
Friday, February 25	Springfield, Mass.
Saturday, February 26	New York, N. Y.
Sunday, February 27	Open
Monday, February 28	Syracuse, N. Y.
Tuesday, February 29	Oil City, Penn.
Wednesday, March 1	Columbus, Ohio
Thursday, March 2	Dayton, Ohio
Friday, March 3	Cleveland, Ohio
Saturday, Aft., March 4	Cleveland, Ohio
Saturday, Eve., March 4	Oberlin, Ohio
Sunday, March 5	Chicago, Ill.

nicely. Miss Pelton-Jones played two ancient British piano pieces, transcribed by Percy Grainger, in collaboration with Mr. Kefer and Mr. Possell. Her solo, an arrangement of her own for harpsichord of the "William Tell" overture, was played admirably by Miss Pelton-Jones. Each lady was appropriately costumed, and the dancer, Miss Crawford, changed her costume for each dance. An audience of good size applauded the unique concert.

LINNIE LOVE AND LORNA LEA.

Katherine Emmet, who began her career as a singer appearing very successfully in several light operas, but later gave up the musical stage for the drama, has just been engaged to support Edwin Arden in his new play, "Any House," by Owen and Robert Davis. Miss Emmet believes that every dramatic actress should cultivate the singing voice. She is much interested in the two young singers, Linnie Love and Lorna Lea, who, she says, have beautiful voices and are very talented. These young artists gave two recitals, at the residence of William Ruland, West Thirty-sixth street, January 16 and 17. They sang duets by classic and modern composers, and each appeared in solos as well. American composers on the program were Cadman, Chadwick and Horsman.

BROUNOFF IN TWO CONCERTS.

Sunday afternoon, January 16, at the Workers' Settlement Club (Anne Morgan, president), Platon Brounoff gave two lecture-recitals on Russian music, with vocal and piano selections. Folksongs, by classic and modern composers, made up the program, and, as usual, he scored a success. Mr. Brounoff was compelled to sing and play no less than twenty-eight numbers. He was assisted by his pupil, Miss Miller, who played very beautifully works by Rubinstein and Rachmaninoff. In the evening Mr. Brounoff gave a concert at Public School 101, when Dr. Coutner and Dr. MacDonald spoke, and the audience cheered Brounoff as an old friend.

COLLETTE WITH EINTRACHT SOCIETY.

Lucille Collette was the soloist with the Eintracht Choral Society, Union Hill, N. J., January 10, in the high school auditorium. Members of the New York Philharmonic Orchestra and the Choral Society, under the direction of Mr. Tangenberg, produced a very enjoyable evening of music. Miss Collette played the Bruch concerto with orchestra, and following this she gave three short violin pieces, "Romance sans paroles" (Faure), "Liebesfreud" (Kreisler), and "Tambourin Chinois" (Kreisler).

MISS BISBEE'S HANDSOME NEW STUDIO.

Genevieve Bisbee's handsome new studio in Carnegie Hall, recently refurbished and decorated in most artistic taste, provides this excellent piano instructor with a most fitting environment for her work. Among Miss Bisbee's professional pupils, Charles Naegele is one of the best known. Of his playing, several papers, notably those in Chicago, Watertown, N. Y.; Freehold, N. J., and New York, have said enthusiastic things. Miss Bisbee will give a studio musicale very soon.

AMERICAN COMPOSERS AT WANAMAKER AUDITORIUM.

Florence Anderson Otis, Mildred Graham Reardon, Marguerite Dunlap, Dan Beddoe and James Stanley were the singers heard in "An American Song" concert at Wanamaker Auditorium, January 20. Mrs. Otis' singing is bringing her a constantly increasing circle of admirers. Her "bel canto" and style are always sure to attract and hold attention. She was especially enjoyed in John Prindle Scott's "The Wind's in the South." All the other singers contributed their share toward making these American composers known. Harry M. Gilbert, several of whose songs were sung, assisted at the piano.

EDMUND J. MYER RETURNS.

Edmund J. Myer, teacher of Theo. Karle, the tenor, whose notable success at the Rubinstein Club concert has attracted the attention of music lovers, has returned to New York City, following half a dozen years' absence, looking not a day older than when he left. He is at Carnegie Hall on Mondays and Thursdays. Mr. Myer recently celebrated a birthday, but no one would believe the number of years associated with that birthday, and, as it would not be believed, we will not name these years. Several years' residence in Seattle, Wash., have evidently conserved his youth. A number of pupils from the Far West city have accompanied him to New York, where they are continuing their studies with "the only teacher."

SOUTHLAND SINGERS, JANUARY 26.

The first private concert of the Southland Singers, Hotel Netherland, takes place Wednesday evening, January 26, 8.30 o'clock. Emma A. Dambmann, president, has ar-

ranged a most attractive program, with choral numbers by the charming young women who make up this chorus and solo numbers for singers and violinist.

NOTES.

Dr. J. Christopher Marks conducted the first private concert of the Ladies' Choral of the Art Society, January 13, at Hotel Astor. A large number of friends and members of the society turned out in full force and a very enjoyable concert was given.

The New Assembly social committee issued invitations for a reception at the new club house January 15, when scores of people called between 4 and 7 p. m. to meet Rudolph Ganz, honorary first vice-president of the New Assembly. The next concert of this organization will take place at Hotel Plaza, February 3.

The National Association of Organists, Arthur Scott Brook, president, listened to a recital by Clifford Demorest at the Church of the Messiah, New York, January 25. Works of Borowski, Saint-Saëns and Bach were followed by printed and manuscript works for organ by Mr. Demorest. Alexander Russell assisted at the piano.

Cora Eugenie Guild, soprano, has recently removed to 351 Gregory avenue, West Orange, N. J. Miss Guild's beautiful singing in the Old First Presbyterian Church (Dr. William C. Carl, organist), and at the Holy Trinity Lutheran Church is well remembered by New Yorkers.

Emily Montserrat Fitz-Maurice and pupils collaborated in an afternoon musicale at the Country Life Permanent Exposition, January 15. Mme. Fitz-Maurice sang well arias by modern composers, with perfect vocal control. The assisting artists were Marguerite Copeman, violinist; Edna Bailey, reader; Frances Christmas, cellist. The pupils who participated, singing songs by modern composers exquisitely, were Edna Allen, Edwina Schoeneck,

Henrietta Mehlbach and Edna du Puy. Several annotations on the program, contributed by the writer's assistant, contain such expressions as "fine voice," "excellent artistic treatment," "very good," etc. The hall was crowded and many people had to stand. Mme. Fitz-Maurice will give another recital at the same place Saturday, March 4.

Julia Hill, soprano, who has studied with Mme. Rice, announces a song recital at the Bandbox Theatre on February 6, 8.30 p. m., Kurt Schindler at the piano. The program is an ambitious one, containing German, French and American songs.

Samuel A. Baldwin gives his four hundred and sixty-eight public organ recital at City College, January 30, 4 p. m., when he will play Reger's "Introduction and Passacaglia" and works by modern composers, including F. Flaxington Harker.

Alwin Schroeder, the well known cellist, has invented a system for printing notes, which, he asserts, will make it possible to interpret any passage according to the composer's definite conception. Briefly, this system consists in printing the notes at the respective distance from each other in which they are to be played or sung. Mr. Schroeder thinks of patenting his idea.

Harry H. Barnhart, organizer of the Rochester (N. Y.) Community Chorus, last Sunday, January 23, started a similar movement of choral singing at Washington Irving High School. His idea is to attract the people of such communities to sing en masse, and in this he will find the ground already well occupied by the People's Choral Union. There is an undoubted field, however, for Mr. Barnhart here.

George Lehmann, the violinist, originally of Brooklyn, then of Cleveland, subsequently for twenty years past in Berlin, Germany, is again in New York. The Lehmann family now numbers five persons.

CONCHITA SUPERVIA ENJOYS OPERATIC DISTINCTION ON TWO CONTINENTS.

Young Barcelona Beauty a Popular Member of Chicago Opera.

It is not often that a young woman of twenty has to her credit operatic triumphs on two continents. Conchita Supervia has this distinction. Daughter of a civil engineer, who built the most famous bull ring in Spain, at Barcelona, she grew up in a musical and theatrical atmosphere. She

auspices at the Colon Theatre, Buenos Aires. From Buenos Aires she went to Italy, appearing in the smaller cities to gain experience. Her first genuine success, and the one that opened the doors of the best theatres in Italy to her, was at the Costanzi—the principal opera house in Rome. She appeared as Rosenkavalier in Strauss' opera of that name, and her success was complete. Her next appearance was as Carmen.

After these successes offers of engagements poured in from all parts of Italy, and she sang at special performances at Venice, Florence (under Mugnone), Mantua, Turin, etc. A special return engagement at Venice was the result of her first visit, which established her as one of the most prominent operatic singers in Italy. She then toured Russia in "Carmen," "Mignon," and "Trovatore" with gratifying success.

Miss Supervia is an expert swimmer, plays tennis and is a superb horsewoman. Of her talents as a singer and actress Director Cleofonte Campanini has the highest opinion.

This prima donna soprano of the Chicago Opera Association is to give eight performances of "Carmen," singing the title role at the Carlo Felice, of Genoa, between February 15 and March 7. After those appearances the manager of La Scala has asked her by cable to give a series of "Carmen" performances at that famous theatre, and late in the spring, Miss Supervia is to give a series at the Liceo of Barcelona.

Marie Kaiser, Mme. Mott's Pupil Is a Well Liked Singer.

Among the younger professional artists from the studio of Alice Garrigue Mott, not one is in more public demand than Marie Kaiser. This talented singer is admired wherever she appears on account of her beautiful voice, her vocal art, and fine interpretation of music, modern and classic.

Marie Kaiser's season of 1915-1916 has been thus far a most successful one, both in concert and in a series of private recitals for a talking machine company, in which she sings with her re-created voice both in solos and duets, and in which she sings the second part, while the record of the voice produces the melody. Marie Kaiser has been personally engaged for this work by Thomas A. Edison, because of her pure musical tone.

Reports that the public clamors for repetitions of Marie Kaiser's performances form the bulk of letters received from different towns.

Under the direction of Walter Anderson, Miss Kaiser's sole manager, she will tour the principal music centers of this country.



CONCHITA SUPERVIA AS CARMEN.

was a real beauty, too, and everybody was anxious to teach her. She thus imbibed from all sources, and a natural artistic instinct rejected the meretricious and retained the best.

At the age of fourteen she was one of the most beautiful girls in Barcelona, a city noted for its beautiful women. She made her operatic debut under the most favorable

ANDRÉ TOURRET

WILL RECEIVE PUPILS AT HIS STUDIO

VIOLINIST

Member of the Jury of the Conservatoire, Paris

68 EAST 77th STREET, (Lenox 1871)

YOLANDA MÉRŐ WITH THE PHILHARMONIC.

Hungarian Pianist Wins Enthusiastic Tribute of Admiration—A Brilliant, Warm Blooded Artist—Unfamiliar Fibich Score Performed.

The concerts of the New York Philharmonic Orchestra last Thursday evening, January 20, and Friday afternoon, January 21, Josef Stransky conducting, opened with an impressive performance of Brahms' "Tragic" overture.

Then came Yolanda Měrő, to play the Liszt A major concerto, and there was a large measure of expectancy in both audiences, for the Hungarian pianist has been winning striking successes out of town (notably with the Minneapolis and Cincinnati Orchestras not long ago), and the critics all over the country joined in pointing out the broadened and highly flowered art of Mme. Měrő. Be it said at once that she more than lived up to these reports and delighted not only her numerous old admirers here, but also won many new friends, to judge by the unanimous and pronouncedly demonstrative applause which greeted her performances.

Before all things, Mme. Měrő's playing always has been distinguished by vitality, vigor and temperamental impulse, and these qualities enabled her to clothe with real life the skeleton of the old A major concerto of Liszt, the joints of which are only too visible nowadays. At least many parts of it offer the pianist every opportunity of exhibiting technical mastery, bravura and dash, opportunities which were taken advantage of to the full by Mme. Měrő. She has a great liking for the work; perhaps because it was the medium of her debut in New York when she made her initial appearance in America. Mme. Měrő put much romantic glow and dramatic eloquence into some of the faded pages of the Liszt A major concerto, and her reading held the interest of her hearers from the first note to the last. Her brilliant technic, her aplomb in attack, her voluminous tone, and her sure musical grasp made her performance an unlimited delight. The audiences showed their intense appreciation by calling back Mme. Měrő seven or eight times to bow her acknowledgments.

After this came "At Evening," an idyll for orchestra by Zdenko Fibich, its first performance in America. Fibich is a Bohemian (born 1850, died 1900), who studied at Leipzig under Moscheles, Richter and Jadassohn and produced about seven hundred compositions in the thirty-five years of his musical life, twenty compositions to a year, which may in fairness be called prolific. Evidently the Mendelssohn tradition was still very strong in Leipzig when Fibich studied there, and evidently he absorbed much of it. This was orthodox "Kapellmeistermusik" of the most orthodox. The only exciting thing about the composition were two subway explosions which shook the building in the midst of a pianissimo. Mr. Stransky conducted the score well and the orchestra played it well.

After the intermission Tchaikowsky's fifth symphony completed the program. Mr. Stransky and his orchestra had many excellent moments; in fact, the first three movements were exceedingly well played, though one could have wished for a little more energy and noise in the climax of the final movement. The score calls for *ffff*, if we remember rightly, and most certainly we did not hear more than two "f's," notwithstanding an extra tympanist. The horn solo in the second movement—a most difficult bit of work—was done to perfection by Xavier Reiter, who, called upon by Mr. Stransky, twice acknowledged the hearty applause which he had well deserved.

Henry a Pianist Possessing Dominating Personality, Poetic Fancy, Authority, Finished Style and Individuality.

Concerning Harold Henry, who gave a recital in Chicago on January 17, critics of that city said:

To hear Harold Henry in his recital under the auspices of the Amateur Musical Club yesterday at the Illinois was to hear the best performance that he has ever given in Chicago. In his former appearances there has been occasion to remark upon the poetic fancy of his interpretations. This was present yesterday, and to it was added a degree of forcefulness, of dominating personality, of authority which made it stand forth as a big performance. He traveled far in his selection of a program, from the prelude, chorale and fugue of César Franck, through the F sharp minor impromptu of Scriabine, including "A Song from the East," by Cyril Scott; the Grieg ballade in variations, pausing for a moment with Chopin and Brahms; a "Legend" by the Chicago composer, Rosseter Cole, and ending with a whirlwind bit of virtuosity, Godowsky's paraphrase on the Strauss "Pledermaus" waltzes.—Edward C. Moore, Chicago Evening Journal, January 18, 1916.

Harold Henry's recital before the Amateur Musical Club, at the Illinois Theatre Monday afternoon, was another well styled exposition of this pianist's ideals. His programs are sequences of choice music; his tone is a sound, suave tone; his technical gifts are a mechanism of admirable facility. César Franck's prelude, chorale and fugue was the initial offering. . . . The reading was graced with a mellowness and a fidelity to the Franck idiom noteworthy indeed. Scriabine's impromptu in F sharp minor was charming contrast. . . . Cyril Scott's "A Song from the East," clever, inconsequential, was cleverly, humorously played. The Grieg ballade

and the Brahms intermezzo, op. 117, No. 1, were most interestingly set forth.—Chicago Tribune, January 19, 1916.

Mr. Henry chose an unconventional program for his recital before the Amateur Musical Club, at the Illinois Theatre, and played in an individual manner. . . . Mr. Henry gave to his interpretations a distinctly personal note that was interesting. . . . He is pursuing his own pathway with courage; his technical equipment is admirably sure and he is making a distinct place for himself.—Chicago Evening Post, January 18, 1916.

Mr. Henry's finished style and suave tone have given pleasure to many audiences in this city, and his reception yesterday was most cordial. Cyril Scott's clever salon piece found special favor, and for encore after the Grieg ballade he added one of the lyric pieces.—Chicago Herald, January 18, 1916.

MAGNET CARUSO AT FIFTH BILTMORE MUSICAL.

Big Audience Grooms Famous Tenor and Assisting Artists at Fashionable Morning Musical Event.

"Caruso" was doubtless the magic name which attracted the unusually big and fashionable audience to the fifth musicale at Hotel Biltmore, New York, Friday morning, January 21. But there were other names on the program sufficiently representative of high art to warrant a large gathering of music devotees on any occasion.

Mabel Garrison's voice, personality and method of delivery have found favor with previous Biltmore audiences, and the music lovers of last Friday morning again were enthusiastic about her work. She sang the "Bell Song" from "Lakme," Delibes; "Come, Child, Beside Me," Bleichman; "Sunshine Song," Grieg, and "Voce di Primavera," Strauss, to which she added encores.

André Tourret, French violinist, is a comparative newcomer to America, but thus far has made a distinct impression at his every appearance by the beautiful and musical quality of his tone, and the broad sweep of his understanding of violin works. Nardini's adagio, D'Ambrosio's "Noveletta," Mondouville's "Tambourin," Handel's "Larghetto," Debussy's "En Bateau," Tor Aulin's "Humoresque," with encores, were the numbers he furnished.

Lucille Orrell is a conspicuous representative of the younger generation of cellists. Beautiful to the eye, the young player presents a twofold attraction when interpreting standard cello literature. Grieg's "Andante," Klengel's tarantelle, Cui's "Orientale," Kreisler's "Liebesfreud," with additional numbers, were her contributions to the program.

Caruso's appearance was naturally the signal for a general stir among the audience, whose curiosity to see the operatic tenor at close range, was evident. Schubert's "Adieu" and "La Nuit," Rubinstein, were his first numbers; his next brought forth the Massenet "Prayer" from "Le Cid," and his final group, two Tchaikowsky numbers, "Ah! Qui brule d'amour" and "Serenade" from "Don Juan." Caruso, in good voice and spirits, as opera habitues know, means an aural feast of musical tones. Therein lies his "magic." Caruso was ready to give of his best on Friday morning and his audience was duly grateful. Tosti's "Good-Bye," sung in Italian, delighted the audience as one of the encores.

Accompanists for the morning were: For Caruso, Salvatore Fucito; for Miss Orrell and Mr. Tourret, Camille Decreus, and for Miss Garrison, George Siemon.

Fay Foster's Pupils' Recital.

An opinion, universally expressed, regarding Fay Foster's latest pupils' recital in Hempstead, L. I., on Friday evening, January 14, emphasized the fact that this was the most successful one she has yet given. Every number was worthy of high praise, and the progress made by each of the participants was remarked by all. Selections embraced compositions by Saint-Saëns, Handel, Puccini, Moussorgsky, Tchaikowsky, Richard Strauss, with, of course, American composers, represented by Edwin Schneider, Hallet Gilberté, A. Walter Kramer, Fay Foster and several others. All were well received; perhaps, however, it would not be amiss to say that the minuet, "La Phyllis," by Hallet Gilberté, in costume, formed a delightful number, and that A. Walter Kramer's "I Shall Awake," was much admired.

Great interest naturally centred in the excerpts from Weber's opera, "Der Freischütz," in costume and with scenery. Two scenes were given, with Pauline Jennings as Agathe and Maude Stoffel as Aenchen and chorus of bridesmaids. Miss Foster, at the piano, was assisted by violin, cello, clarinet and flute. The singing in these scenes was exceedingly fine, and the whole presentation highly creditable.

Ruth St. Denis for Vaudeville.

Ruth St. Denis, the dancer, will go into vaudeville next week, beginning at the Palace Theatre. She is planning an extensive tour with her company, including appearances in Havana.

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SPALDING-CLAUSSEN JOINT RECITAL.

Violinist and Mezzo-Soprano at Aeolian Hall Today.

Albert Spalding, violinist, and Julia Claussen, mezzo-soprano of the Chicago Opera Association, will be heard in joint recital at Aeolian Hall, New York, this (Thursday) afternoon, January 27. Both artists have had a very busy season. Mr. Spalding, who has already appeared in New York four times, has just returned from Havana and the South. In the Cuban metropolis he was heard in three



ALBERT SPALDING.

concerts that filled to capacity the National Conservatory of Music. On the last two occasions hundreds of chairs were brought in to accommodate those who wanted to hear this American violinist, whose fame had preceded him.

Mme. Claussen has been one of the pillars of the Chicago Opera Association this season. Among her principal roles were Anita in "La Navarraise," Amneris in "Aida" and

Ortrud in "Lohengrin." Mme. Claussen is well known in New York, having sung here on many occasions and recently appearing as soloist with the New York Philharmonic Orchestra for the benefit of the Diet Kitchen, replacing Mme. Schumann-Heink, who was ill.

The program today will be: Sonata in G (Porpora), Albert Spalding; "In questa tomba oscura" (Beethoven), "Er ist's" (Hugo Wolf), "Der Genesene an die Hoffnung" (Hugo Wolf), "Frühlingsglaube" (Schubert), "Erlkönig" (Schubert), Julia Claussen; prelude and gavotte (for violin alone) (Bach), Romance in A major (Schumann), "Rondo Brillante" (for violin and piano) (Schubert), Al-



JULIA CLAUSSEN.

bert Spalding; "O pretress de Ball" (aria from "Le Prophete") (Meyerbeer), Julia Claussen; aria on the G string (Lully-Spalding), "Habanera" (Sarasate), "Campanella" (Paganini-Spalding), Albert Spalding; "Light" (Bauer), "Inter Nos" (MacFadyen), "Eventide" (Grondahl), "My Heart is Fill'd With Strife" (Braun), "Floods of Spring" (Rachmaninoff), Julia Claussen.

André Benoist will be at the piano for Mr. Spalding and Marcel Charlier for Mme. Claussen.

BEULAH BEACH, A TALENTED DRAMATIC SINGER.

Soprano Equally at Home in Operatic and Oratorio Parts.

An artist of talent and intense enthusiasm, Beulah Beach lives the part she sings and typifies. At Lausanne when war overwhelmed Europe, Miss Beach had the distinction of learning under world renowned masters, four operatic roles in three languages, completing this achievement in four weeks. She mastered the Manons, Puccini's and Massenet's; Leonora in "Trovatore," and Eva in "Meister-singer." Her Aida and Elsa are two of her best roles.

Her return from Europe was marked by a number of recitals, in which her work received enthusiastic praise, and her engagements in New York and other Eastern cities have been a magnet which has attracted music lovers. Oratorio roles are as much her handmaiden as are those of classic opera, for they do her bidding with fidelity.

In legato and pianissimo, Miss Beach is equally at home and some of her most treasured encomiums have come from artists who have heard her interpret Mozart's "Voi che sapete" and "Porgi amor" and the exquisite "L'heure exquise" of Hahn.

Richard Strauss, it has been said, must have written his "Ständchen" for Miss Beach, so successful is she in its delivery.

The "Vissi d'Arte" aria in "Tosca" and "Yesterday and Today," by Charles Gilbert Spross, are among the favorites in her repertoire.

In Martha Falk Mayer she has the good fortune to possess a superior accompanist.

Buckhout-Becker Musicales.

Mme. Buckhout's musical evening on January 18 was devoted to songs, violin and piano pieces by Gustav L. Becker, twenty-one compositions making up the program. In the interpretation of these Mme. Buckhout had a leading part, of course, singing eight songs, several of them in German, of which the last, "Like a Beautiful Bird," is in manuscript, and is dedicated to her. Her singing is delightfully fresh and enjoyable, and Mr. Becker must have felt delighted with the interpretation of his songs. James Bowe, violinist, played three pieces, giving pleasure to the listeners. Mr. Becker played his own works as only a composer can; these are mostly in the smaller forms, graceful, playable piano pieces, which make instant effect.

These Buckhout musicales see gathered together numbers of people, representing the social and musical life of

New York. Such an audience listens and appreciates with an intensity quite foreign to the public audience, distracted by all manner of occurrences. The consequence is that there is an atmosphere of delightful, appreciative intimacy, stimulating to all concerned. Mme. Buckhout will continue these Tuesday evening musicales until further notice.

Ferraro and Supper Appear.

The soloists at the Bronx Open Forum, New York, on Sunday, January 16, were the young violinist, Louis Ferraro, a gold medal winner, and Elsa Supper. Although only fourteen years of age, Master Ferraro's remarkable playing at this concert aroused the enthusiasm of the audience. For a boy of his years he is a very finished player, and is bound to be heard from in the future.

Elsa Supper, the young soprano soloist, who is a favorite with these audiences, sang charmingly, despite a severe cold, and was rewarded with encores. Young Ferraro is a pupil of Mr. Royer, director of the violin department of the New York School of Music and Arts, and Miss Supper is a pupil of Ralfe Leech Sterner, director of the vocal department, and director of the school.

Farrar, Werrenrath and Sassoli

at Sixth Biltmore Musicales.

The sixth Biltmore Friday Morning Musicales will take place in the grand ballroom of the Hotel Biltmore, New York, Friday morning, January 28. The principal artist on this occasion will be Geraldine Farrar, it being her first appearance in New York this season. Miss Farrar will be assisted by Ada Sassoli, harpist, and Reinald Werrenrath, baritone. Her program will include the "Mignon" aria, by Thomas, and songs by Massenet, Bemberg, Franz, Grieg, Gretschaninow and others.

A Jessie Fenner-Hill Pupil Receives Flattering Tribute.

Mrs. Jessie Fenner-Hill, of the Metropolitan Opera House Studios, New York, is receiving congratulations because of the excellent singing and appearance of her pupil, Julia Hermann, who took part in the recent production of "Peter Rabbit in Dreamland." Miss Hermann earned in the New York Globe, of December 31, 1915, the following criticism: "Miss Hermann as Fashionette, who sang pretty songs about the new styles, charmed by her voice and personality."

MME. FREMSTAD, INTERPRETER OF INTIMATE SONGS.

Noted Diva Heard in Lieder Program.

It is an unusually intimate and ingratiating concert-self which Mme. Fremstad brings to the public as a Lieder singer—an entirely new personality as contrasted with the familiar Mme. Fremstad, erstwhile Brünnhilde and Isolde. It is always just a little of a shock at first to those who have always known the singer as a vibrant and commanding figure across the vastness of the opera footlights, to discover this new Fremstad, a charmingly gracious and pre-emi-



OLIVE FREMSTAD,
Distinguished prima donna.

nently sociable and mischievous personage who actually, so to speak, hobnobs with her audience from the concert platform.

The interviewer found Mme. Fremstad just returned from a brisk walk on a recent cold afternoon—aglow, alive and for once very willing to be confidential. They swung easily into the subject of the singer's work. Mme. Fremstad spoke of the more intimate joys of concert singing as compared to the thrill of opera singing, of the feeling of actual living and human contact with her audience. "I really love to look into the faces of my audience," she said with enthusiasm; "I love to see their moods change with my singing. And if I find that their hearts are not responding, I work to make them feel with me and nothing will content me until I have won them all. How wonderful people are, and how wonderful it is to feel that you have moved them!"

Her's is a personality of tremendous resilience and of indescribable whimsicality. The singer is the illusive witch one moment, the great tragedienne the next. From a thrill inspiring rendition of "Der Erlkönig" she swings into all the roguish coquetry of the "doch eben nicht in dich" of Hugo Wolf's "Du Denkst." She can put the ripple of the brook into the hearts of her audience as easily as she can express the great desolating expanse of world loneliness. She is human and she invited her audience to share her emotions through the vocal gifts which are hers to offer.

This spirit of "hearts out across the footlights" was reflected last week in the ovation which her audience gave her at her concert at Aeolian Hall. It was not a case of mere applause. At the close of the very delightful afternoon of German and Scandinavian Lieder her audience absolutely refused to let her go. As the opera singer left the stage at the finish of the program her auditors rose en masse. There was no rush for the "big front door," but a concerted movement towards the platform. With Mme. Fremstad in their very midst they begged for more and more and more. She sang intimate songs to them as a finale—"My Love Is Like a Red, Red Rose" and finished finally amidst protests with the charming Scotch lullaby, "Hushaby, Darling."

The critics were not behind the public in expressing their unstinted approval through the medium of the daily papers:

Though it is as a lyric tragedienne that Mme. Fremstad discloses her talents to the full, she is in whatever she undertakes a true artist—one of the few singers before the public of whom that statement can be made with strict veracity. At the concert yesterday Mme. Fremstad sometimes threw traditions to the winds of heaven, but she always sang so to say from the tripod.—New York Globe, January 18, 1916.

Her (Mme. Fremstad's) remarkable powers in the portrayal of dramatic mood and feeling was excellent and served to furnish frequent pleasure. Schubert's "Wohin" was one of the songs especially well sung, as also his "Der Erlkönig." This song was given with an artistic power truly superb. Among the other numbers which stood forth in Mme. Fremstad's performance both for style and finish were the "Tanzlied in Mai" of Franz, "Ein Stundlein Vor Tag" and also Schumann's "Der Soldat."—New York Morning Sun, January 18, 1916.

A large and demonstrative gathering of music lovers assembled yesterday afternoon in Aeolian Hall to welcome Olive Fremstad at

what was announced as "her only song recital of the season." That the famous prima donna presented a pleasing picture in her unusual gown of Scandinavian peasant costume design goes without saying. What seemed more important to her auditors was the favorable condition of the singer's voice. In her group of Lieder by Wolf and Strauss she sang delightfully. But she gave even more pleasure in the four Scandinavian songs which followed.—New York Press, January 18, 1916.

Olive Fremstad, a ravishing picture in a most becoming frock, youthful, wholesome to look upon, smiling and gracious, beamed upon us yesterday afternoon at Aeolian Hall in her first and only New York recital of the season. Never had she displayed her art to such advantage and never has her voice been more beautiful.—New York Evening World, January 18, 1916.

When Mme. Fremstad appeared yesterday afternoon at Aeolian Hall she was enthusiastically greeted by a large audience, and the enthusiasm continued throughout the recital. Mme. Fremstad has never been in better voice, and has never sung more delightfully. "Du Denkst" of Wolf had to be repeated, and after several recalls Henschell's "Morning Hymn" was impressively sung. Schubert's "Der Erlkönig" received a novel and interesting reading.—New York Evening Post, January 18, 1916.

The diva was in splendid voice. In selections by Franz, Schumann, Wolf and Strauss she was tender, tragic, fanciful or fervid as the text and score demanded. She ended in a veritable tour de force with five Norwegian ballads sung with the original words, all

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presented with splendid spirit and charming musical effect.—New York American, January 18, 1916.

Her voice sounded more beautiful than it has for two or three seasons, and there was in her dramatic treatment of songs, such as "Der Erlkönig" and "Die Post," much that was delightful.—New York Herald, January 18, 1916.

Epstein Acclaimed in Concert with Eminent Singers.

Richard Epstein, pianist, has appeared with some of the most eminent artists on the concert stage today. Of his work in concert with Marcella Sembrich, the New York Globe said, he "played as by magic in such things as 'Tensen,' Strauss." In the course of his tour with Geraldine Farrar, the Milwaukee (Wis.) Journal declared him to be "an artist in every sense of the word." The New York Sun spoke of his "most delicate and varied touch, of fine taste," following an appearance with Olive Fremstad. An engagement with Elena Gerhardt resulted in the New York Times commenting upon his playing as being replete "with the finest finish and the most delightful musical taste." Equally complimentary opinions have been expressed concerning his work with such artists as Julia Culp and Emmy Des-tinn.

Dickinson Announces Five Historical Lecture-Recitals at Union Theological Seminary.

Clarence Dickinson, director of music at Union Theological Seminary, Claremont avenue and 120th street (Broadway), announces a series of five lecture-recitals, beginning Tuesday, February 1, and continuing every Tuesday afternoon following, at 4 o'clock, distinguished artists assisting. He has planned altogether unique affairs, beginning with an afternoon of music, for organ, voice and cello, by organists of New York City. Among the assisting artists are eminent singers, such as Inez Barbour, Charles Harrison, Frank Croxton, the choir of the Brick

Presbyterian Church, of which he is organist and director. The series of similar lecture-recitals given by Professor Dickinson last year invariably found the chapel of the seminary crowded to utmost capacity, with many people standing. It is well therefore to go early.

SECOND CONCERT OF CAMPUS COURSE.

Merle Alcock and Alexander Bloch Unite in Interesting Program.

On Tuesday evening, January 18, Merle Alcock, contralto, and Alexander Bloch, violinist, united in a concert in the auditorium of the New York University. This was the second concert of the fifth season of the Campus Concert Course, and as such added another noteworthy event to the musical annals of this excellent organization.

Mrs. Alcock's first group consisted of "Morgen" (Strauss), "Der Schmied" (Brahms), "Gute Nacht" (Franz) and "The Unremembered" (Class). In these the singer displayed a beauty of voice and a purity of diction that delighted the cultured and critical audience, which was most appreciative. Secchi's "Lungi del Caro Bene" and the prologue from Damrosch's "Iphigenia" formed her second group, and again she pleased her audience by the beauty of her interpretations. It was in the group of ballads, however, that Mrs. Alcock completely won the hearts of those who listened. Especially lovely was the old and familiar "Long, Long Ago," which was enthusiastically applauded. The program closed with Arthur Foote's "Irish Folksong," which was made doubly beautiful by reason of the artistic violin obligato contributed by Mr. Bloch.

As a violinist of much power and musicianly qualities, Alexander Bloch has endeared himself to music lovers of the metropolis, and his every appearance adds new admirers to the already long list. On this occasion he opened the program with Handel's sonata in D major, and his other numbers included Auer's arrangement of a Chopin nocturne, Cecil Burrell's "Country Dance" and Sarasate's "Zigeunerweisen."

On Tuesday evening, February 22, the third concert of this course will take place, when Reinald Werrenrath, the popular baritone, will give a recital.

Grace Whistler Sings in Montclair, N. J.

At the home of Mr. and Mrs. Charles Adams, Irving-croft, Montclair, N. J., January 8, Grace Whistler, contralto, sang the Massenet aria from "Le Cid," Bruno Huhn's "Love's Philosophy," Landon Ronald's "None Will Know" and "At Sunrise," and Edward Maryon's "Go, Lovely Rose," the last in particular making a big hit on an otherwise attractive program.

Others appearing were Jenny Larson, soprano, and Harold S. Colonna, tenor from the Royal Opera, Covent Gar-



GRACE WHISTLER,
Contralto.

den, London. Mrs. Jessamine Harrison-Irvine and Frank Braun were at the piano.

On January 14 Miss Whistler will be heard in New York in her Aeolian Hall recital.

The Magdeburg Opera was to bring out Schillings' "Mona Lisa," but the commandant of the city forbade the performance, on what grounds is not clearly known, for the work has been produced on various other German stages without arousing any sensation, it is true, but also, without causing opposition.

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ALVIN L. SCHMOEGER,
Treasurer.

Who put the go in "Goyescas"? asks the Even-
ing Sun. Granados!

Geraldine Farrar will be one of the soloists at
the Maine Festival next autumn.

It is vehemently denied by Mary Garden that she
is to go into vaudeville here shortly, as announced
in some of the dailies.

Following upon the observance last year, or since
the war began, there will be no regular Covent Gar-
den Opera season in London this spring.

The Hamburg Stadttheater has invited Arthur
Nikisch to conduct the pension fund concert of its
orchestra, and later in the season to lead a few
operas. Felix Weingartner also has been request-
ed to conduct three operas on that stage—"Tann-
häuser," "Aida," and his own "Cain and Abel."

The MUSICAL COURIER acknowledges with thanks
the receipt of a copy of the December number of
the Tidning för Musik, a musical paper published
monthly at Helsingfors, Finland. This number
bears a picture of Jean Sibelius on the cover and is
entirely devoted to stories of his life and his works,
in honor and commemoration of his fiftieth birth-
day, which occurred on December 8, 1915.

During Christmas week the San Carlo Opera
Company was at the Garrick Theatre in Detroit,
and drew the largest audiences that house ever has
held during the holiday period. The entire com-
pany offered their week's salary to Fortune Gallo,
managing director, as a Christmas present, but the
impresario declined the gift with thanks. The phe-
nomenon was mutual.

An involuntary petition in bankruptcy was filed
on January 12, 1916, against the gentleman who
some little time ago sent out appeals asking musi-
cians to contribute \$1 each in order to become
charter members of the National Music Festival
League. It is sad to think that the refining and
civilizing influence of music may not be brought to
bear in an effort to secure an early ceasing of the

horrible struggle in Europe, which was the prin-
cipal object set forth by the gentleman in question.

It is reported that one of the best known of the
American symphony orchestras will make some ap-
pearances in Havana next season. The negotiations
are in progress, but have not yet been closed, so that
it hardly would be fair for the MUSICAL COURIER
to give the name of the orchestra in question.

Judge Mayer, in the United States District Court,
adjudged Oscar Hammerstein a bankrupt last week
after he previously had declared himself to be prac-
tically penniless. The court ordered Hammerstein,
on the presentation of a claim for \$5,000 against
him, to appear before a bankruptcy referee this
week.

It is the Flonzaley Quartet which is teaching au-
diences all over our country that chamber music
performance is not necessarily a dry, pedantic, un-
lovely procedure. The Flonzaleys have in their
playing a human quality and a sympathetic tonal
appeal which are unique in the chamber music field
of today.

The question as to whether Shakespeare can be
made to pay has an analogy in music, where often
managers wonder whether Beethoven can be made
to pay. The New York Philharmonic Society is
prepared to go even a step farther. It announces
a Bach-Beethoven Festival—and it will prove that
it can be made to pay.

Upon request of the New York City Shakespeare
Tercentenary Celebration Committee, Mayor Mitchel
has appointed an honorary committee to assist in the
celebration here next May. The Mayor has asked
Otto H. Kahn to act as chairman. The professional
musical members of the honorary committee are
Josef Stransky and Walter Damrosch.

It is doubtful whether many modern composers
would choose for their songs texts like most of those
used by the great masters of the German Lied. The
chief reason for the aloofness of the moderns would
lie in the fact that they have no music to put under
those words which would compare even remotely
with the strains used for the purpose by the afore-
said G. M. of the G. L.

A bill pending in Congress and the Senate con-
tains a clause which, if the measure is passed, will
enable the Society of American Authors and Com-
posers to collect royalties on the hotel, restaurant
and cabaret performances of copyrighted composi-
tions. Recently litigation looking toward the same
end was defeated in the United States Court of Ap-
peals. There seems to be no good reason why Con-
gress and the Senate should not pass the proposed
measure.

There is no need to go into a history of the ballet
whenever a review of the Diaghileff performance is
attempted. Gluck and Wagner, with their idea of
the synthesis of the arts, had nothing whatever to
do with the Russian style of dancing, which is of
Italian and French origin, flavored with a strong in-
jection of steps and evolutions indigenous to Russia.
The Diaghileff troupe is pantomimic rather than
terpsichorean. Whenever they revert to the conven-
tional ballet forms, the dancers of the Diaghileff or-
ganization fail to impress a New York audience.
It is in the art of dancing pantomime that the visitors
make their biggest hit and it is an art which ranks
higher than ballet dancing. The pictorial surround-
ings in which the Diaghileff company performs are
masterpieces of scenic skill and inventiveness. An-
other feature of the representations is the playing
of the singularly fine orchestra put together by
Nahan Franko.

CHICAGO HEARS CINCINNATI ORCHESTRA.

Chicago, January 22, 1916.

Dr. Ernest Kunwald and his buoyant orchestra invaded Orchestra Hall last Thursday evening, January 20, and gave a wonderful exhibition of their virtuosity in an exceptionally well arranged program, which was made up as follows: The Wagner prelude to "Die Meistersinger," an aria from "Carmen" (sung by Miss Sharlow, the soloist of the night), a suite for orchestra by Ernst von Dohnanyi, which had on this occasion had its initial performance in Chicago, and the first part of the program was concluded by Miss Sharlow's singing of an aria from "Madame Butterfly," with piano accompaniment by Dr. Kunwald. The second part of the program was given to the reading of the Brahms symphony No. 4 in E minor, op. 98.

The Cincinnati Orchestra once before had displayed its musical worth in the same hall, several years ago. The orchestra was at that time directed by Leopold Stokowski, who now heads the Philadelphia Orchestra. The Cincinnati organization has been making big strides toward perfection since then and the results accomplished must be most gratifying to the present conductor, Dr. Kunwald, whose personality, magnetism, savoir faire and musicianship have helped the orchestra not only to maintain but also to increase its popularity, besides making the body one of the strongest musical factors in the life of this country. Dr. Kunwald has imbued his players with enthusiasm and they played the various selections with fervor, virtuosity and zeal. The string department is excellent and the volume of tone big and brilliant. The voice of the violins is of singing quality. The woodwinds also deserve praise. The brass contingent gave unalloyed pleasure by tones of mellow delight.

The Cincinnati Orchestra is a body of young players who have been well drilled, and they performed with great precision and accuracy as to technics and nuances. So impressed was the audience with the rendering of the various orchestral numbers that the ovations which were tendered Dr. Kunwald and his men at the conclusion of each selection eclipsed any previous demonstration of enthusiasm given an orchestral body in the home of classical music here. Kunwald and his men were keyed up to the situation and that mark of appreciation was the most eloquent reward that the Chicago public could tender the conductor and players of the Cincinnati Orchestra for two hours of unforgettable musical entertainment.

The novelty, superbly rendered by the orchestra, pleased greatly. Dohnanyi has written an original composition in this suite, beautifully colored and carefully orchestrated. The composition was well worth presenting and should be included in the regular repertoire of the Chicago Orchestra. The Brahms symphony in E minor was, however, the real backbone of the program. Reviewers set down their personal opinions in their reviews and often competent musicians may not agree as to the results achieved by the orchestra or by a conductor in the reading of a symphony. There are critics who like a dry reading of the classics, who are satisfied with tonal beauty and who want from a conductor an academic presentation, while others are enthused by a coarser interpretation, but one which accellarates the pulse and gives joy to the senses.

The reading of the Brahms symphony was built up by Dr. Kunwald in such a way as to bring warmth to the hearts of his hearers. It was played with feeling and emotionalism, which excited the audience to such a degree of enthusiasm as to call back the conductor many times at the conclusion of the concert. The orchestra was ordered to stand up and acknowledge with the conductor the vociferous applause of an hysterical audience.

Miss Sharlow added to the enjoyment of the evening by her rendition of the aria "Je dis" from

"Carmen," in which she has been heard often at the Opera. She disagreed occasionally, however, with the pitch of the orchestra. She sang also "One Fine Day" from "Madame Butterfly," after which she was compelled to add an encore.

The Cincinnati Orchestra has a right to be proud of its success in Chicago. It was a big triumph and if the visit should be annual, no doubt the move would meet with the approval of all those who were present at the concert this year. The Cincinnatians might expect larger and larger audiences until the day when the "Sold Out" sign would be posted for them in this town, which is always prompt to recognize talent and to patronize it liberally.

RENE DEVRIES.

THE HINSHAW OPERA PRIZE.

A most important and interesting announcement is that just made by William Wade Hinshaw, the eminent American baritone, who offers a \$1,000 prize, with the addition of royalty, for the best opera without chorus written for a cast of not more than fifteen principal singers, and an orchestra of not more than twenty-five players, agreeing to produce the opera adequately or cause it to be produced within one year of the time of awarding the prize, the intention being to keep it continuously before the public. Mr. Hinshaw believes that self sustaining opera for the smaller cities will be possible only through keeping down the expenses and at the same time giving good productions. He believes that splendid things can be accomplished without a chorus, thus doing away with the necessity for a large orchestra. He believes that good composers can find wide scope for ensemble music in a cast of from ten to fifteen singers, and that fine effects can be produced through writing especially for such an ensemble. He believes that composers also can create fine effects with a small orchestra, and that an orchestration written especially for such an aggregation can be made even more attractive, in many respects, than if set for a large orchestra.

Further, he believes that it is a great mistake for young singers to join an open chorus, because it is ruinous both to the voice and to the artistic development of the singer, and leaves no room for the individuality to grow. He believes that young singers can take minor parts in an opera without chorus, and gain experience and development without injury to the voice, and have an individual role, however small, to perform.

An opera without chorus, but with a cast of from ten to fifteen singers, gives ample opportunity to have three to six stars and several minor roles, as one finds it in modern drama.

Mr. Hinshaw hopes to interest many of our best composers in this new style of opera, and thereby bring out a sufficient number of fine operas to make up a good repertoire, and while he only guarantees the production of the prize winning opera, he expects to organize a producing company for the purpose of producing any other operas that may be submitted in the competition which may be worthy of production.

Following are the rules governing the competition for the Hinshaw Opera Prize:

Prize \$1,000 and royalty of 5 per cent. for five years after the expense of production shall have been realized, the amount of the royalty not to exceed \$10,000; the opera, including the sole rights of copyright, publication and production to become the property of Mr. Hinshaw.

The composer must be an American either by birth or permanent residence.

The subject of the opera to be left to the authors; the libretto must be in English, and the text, either original or translated, must be worthy of being produced before the best American audiences.

The opera must be grand opera, so recognized, in not more than three acts, and the entire performance, including intermissions, must not take over two and one-half

hours. If more than one scene is included in an act, change of scenery should be made easy and practicable, not requiring lowering of front curtain or stopping of the orchestra.

The opera must be written without chorus for a cast of not over fifteen principal singers, and an orchestra of not more than twenty-five players. While as many as fifteen singers are allowed in the cast, a smaller number is preferable. There should not be more than three to six star roles, the others being minor roles, so arranged as to give opportunity for well balanced ensemble singing.

The orchestration to be scored for not over twenty-five players, including the piano, if desired.

The following arrangement of instruments is suggested, but not insisted upon: One flute, one oboe, one bassoon, two clarinets, two cornets, one trombone, two horns, one tympani, one harp, one piano, four first violins, two second violins, two violas, two cellos, two double basses. The use of piano is not meant simply to fill in, but as an independent instrument for special use, as it is, for instance, employed by Strauss in "Adrienne."

The scenic production should be so conceived that the opera may be given comfortably on any ordinary stage, without use of extraordinary mechanical devices.

The opera must be submitted in the following manner: One copy of the orchestral score with separate copies of all individual parts, and one copy of the piano vocal score delivered, all charges prepaid, on or after March 1, 1917, and before April 1, 1917. Announcement of the address to which manuscripts shall be sent will be made shortly.

All scores must be in ink and clearly written, and the opera submitted must not have been published, nor have received public performance.

All scores must be anonymous, the composers signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address, birthplace and the same mark of identification.

All scores, excepting the one winning the prize, will be returned to the composer by express.

The award will be made by a jury of recognized authorities, of which the giver of the prize shall be a member.

The opera receiving the award will be given a thoroughly adequate production within one year from the date of the awarding of the prize.

The composer of the winning opera will be expected to correct, or cause to be corrected, any mistakes that may have been made in his manuscript.

Mr. Hinshaw will give all possible protection to manuscripts, but will not be responsible for insurance or any expenses connected with manuscripts except the transfer to and from judges.

Any questions concerning the competition may be addressed to Mr. Hinshaw's personal representative, Avery Strakosch, Hinshaw Prize Competition, 35 West Thirty-ninth street, New York City.

These rules will be published next week and may be had thereafter in printed form from Miss Strakosch.

Mr. Hinshaw's is indeed a most interesting announcement. One important point is that covering the nationality of the composer. The clause reads, as will be noticed, "The composer must be an American either by birth or permanent residence." It is so worded in order that the entry into competition may be allowed of composers who, through long residence and affiliations, are in reality Americans, but who, on one account or another, have omitted to become citizens of this country. At the same time it excludes any European composers, who, attracted by the prize, might come here specially to compose an opera for the competition. The two features which specially distinguish this contest from those which resulted in the prize being awarded to Professor Parker for "Mona" and "Fairyland," are:

1st—The fact that the prize winning opera (which in this case will entail no such huge expense for production as was the case for the two new works just named) will be produced on a strictly business basis and every effort made to place it before the public in such a way that it will be not only a success artistically but also financially. This promises returns for the composer (who enjoys a royalty) which will be more valuable than the amount of the original prize itself; also

2nd—The fact that it is the expressed intention of the donor of the prize to acquire such operas as may not be judged to have won the prize but still may be considered worthy of production.

Mr. Hinshaw is to be thanked heartily for this intelligent and direct effort to further here in Amer-

ica the creation of a style of opera which will be different from anything now existing and which promises to have distinct elements of financial success, a point to which the composer certainly cannot be indifferent.

A WORD ON THE SIDE.

Increase of circulation is the normal happening in the MUSICAL COURIER's business life every week, and therefore no special mention of it is made in each issue, nor are our readers asked to show excitement over the event.

The MUSICAL COURIER reaches all the persons in the world who read music papers. No music paper can have a larger circulation than that. The mortician, the elevator boy, the retailer, the wholesaler, and the candlestick maker cannot be reached with a music paper unless they are musical. They would not read a music paper if it were given them for nothing. If they are musical they read the MUSICAL COURIER.

If the price of the MUSICAL COURIER, five dollars per year, is too high for them, they read it at the public libraries, or in the studios, or at the music schools and music stores.

Every music paper charges for its subscription and advertising what it considers them worth. The subscribers and advertisers who pay those rates believe that they get their money's worth or they would not pay them. The music paper whose subscription price is \$1.75 per year, or \$2 per year, or \$2.25 per year, is asking the price it considers itself worth. The music paper which charges \$100, or \$200, or \$300, or \$400 per page for its advertising, regards it worth that price.

The MUSICAL COURIER charges the highest subscription and advertising rates of any music paper in the world, and gets them. Is there anything more to say?

It may interest MUSICAL COURIER readers to know that among the places on the subscription lists of this paper are Reykjavik (Iceland), and Punta Arenas, Chile's southernmost town.

ENTERPRISE.

The old established and always enterprising Wolfsohn Musical Bureau is already out with a preliminary announcement of its list of artists for 1916-17. It is a list of which any management in the world might well be proud, including, as it does, a number of the most prominent artists now before the public. Among those listed are: Sopranos, Alma Gluck, Elena Gerhardt, Frieda Hempel, Florence Hinkle, Olive Kline; contraltos, Mme. Schumann-Heink, Margaret Keyes, Sophie Braslau; tenors, Evan William, Albert Lindquest, Lambert Murphy, Morgan Kingston; baritones and basses, Clarence Whitehill, Reinald Werrenrath, Herbert Witherspoon, Emilio de Gogorza; pianists, Olga Samaroff, Josef Hofmann; violinists, Mischa Elman, Efrem Zimbalist; and last, if not least, the Edith Rubel Trio, which has made so excellent a reputation for itself as a first class chamber music organization in this, its first season.

YSAYE FOR CONCERTS.

Manager R. E. Johnston announces that Eugen Ysaye, the great Belgian violinist, will be in America in April of this year, and will be available for spring festival engagements at that time.

CARRENO TO PLAY.

Lovers of the pianistic art will hail with delight the announcement that Teresa Carreno is to make a tour of this country in 1916-17. G. W. Cochran, of Norwalk, Conn., under whose direction the tour

will be made, announces that thirty-five engagements have already been booked.

ALL KINDS OF COUGHING.

In the MUSICAL COURIER of January 20, 1916, there was an editorial called "Coughing Stupidly." Under the title of "Coughing as a Fine Art," this letter appears in the New York Times of January 23, 1916:

To the Editor of the New York Times:

The discovery by New York audiences—by audiences everywhere, in fact—that the human cough can be made a prominent feature of the programs of opera, concert, theatre, etc., and used as an effective accompaniment to the efforts of orchestra or singer, undoubtedly is of ancient origin, as ancient as is the ordinary enjoyment of the cough itself in public and private life; but so far as my observation goes it is only within recent years that the present limitless rapture at being able to actually vie with the soloist has come to its perfection. The cough, of course, might easily be so used that in the great number constantly emitted the solo would be drowned entirely, and this shows how we love the musical art, and perhaps other art, for we do not entirely obliterate the sounds from the stage by coughing; no, we only accent them.

Far be it from me to even suggest that a handkerchief placed judiciously upon the mouth and nostrils might make the coughing accompaniments even more artistic or less audible, for I would not, for the world, desire to curtail the joy of the public cougher.

Take, for example, Frieda Hempel's exquisite rendering of "The Last Rose of Summer" in "Marta." What would it be without the host of coughs contributed by the audience? To smother a cough during such a song would show an absolute disregard for art, which needs sharp accents to make it effective, so these explosive accompaniments spring forth from all over the house with a joyous freedom and abandon that is quite enchanting. With infinite grace of explosive power you hear close on your right, from an open throat any singer might envy, an exulting cough that hits Hempel's best note right on the head. Then, like the wild bird notes in the forest, there comes an instant response from far off, from 'way over yonder across the bay, and another Hempel note falls by the way. Then still another and another until hundreds rend the air. Oh, these are wonderful explosives and keep the opera from being tame!

But the cough is not the only way by which your New Yorker makes himself a part of the program. Caruso's exquisite rendering of "Celeste Aida" comes on as soon as the curtain goes up. Certainly only the poor and ignorant and those from the country are in their seats, and they have the benefit of Celeste Mary Ann's rustling skirts and waving arms till Caruso retires defeated. "O Music, hast thou not charms to soothe each savage cough!"

FREDERICK S. DELLENBAUGH.

New York, January 19, 1916.

DEAF MUTES "SING."

Remarkable and rather pathetic is this, in the New York Sun of last Sunday:

Three hundred deaf mutes danced merrily and in perfect time to the music in Alhambra Hall, 126th street and Seventh avenue, last night at the charity entertainment and ball of the Hebrew Congregation of the Deaf. They made dancing the chief feature of the evening and got their time for the modern steps, it is said, through the vibrations in the floor.

There was an entertainment that began with the singing of a peace anthem, the words of which were written by the Rev. Dr. H. P. Mendes. A choir of women sang the hymn in the sign language and to music, the piano player, Rose Smulovitz, understanding the language. The singers were Lena Hirschleifer, Selma Frankenthaler, Katie Ross, Miss A. A. Cohn and Bessie Fink. There was handclapping after this that could be heard distinctly, though not by those furnishing the applause.

Then came "The Sight Seeing Car," a one act pantomime farce, written by Emil Basch, and acted by members of the congregation. Mr. Basch, playing the part of a superintendent who wants to hire out his automobile, went through the business of employing a chauffeur and conductor. The attempts to run the jitney bus and to obtain a profitable patronage furnished many a silent laugh and a noiseless guffawing.

There were vaudeville acts donated by William Fox, and "The Star Spangled Banner" was sung in signs by the choir of deaf mute women as the final number on the program.

ILLINOIS STATE ORCHESTRA.

Mrs. W. A. Hinkle, of Peoria, Ill., second vice-president of the National Federation of Musical Clubs, left New York for her home last Friday, after spending about ten days in the metropolis, investigating musical conditions here and enjoying some of the operatic and concert entertainments which always are on hand in such lavish measure in New York.

Mrs. Hinkle has very many interesting and useful ideas in connection with the larger expansion of musical work which she says now is in actual evidence all over the United States. She feels that the N. F. M. C. has been greatly instrumental in bringing about the tonal progress and development of the United States within the past twenty years or so. On the occasion of her visit to the MUSICAL COURIER offices, she reminded the interviewer of the ridicule and disbelief with which most of the male population of this country met the early efforts of the N. F. M. C. about a score of years ago. However, as Mrs. Hinkle put it, "The women kept on undisturbed and undiscouraged and finally have proved that their propaganda was practical and artistically sound."

"There is no doubt that the N. F. M. C. has brought about the present flourishing condition in the concert life of this country," said Mrs. Hinkle, "and I have the utmost confidence that the organization will be able to do as much in the future for opera and opera artists. There are numerous plans pending which I cannot disclose at the present time, but they will bear eloquent results at some time not very far distant. The relation between the various women's clubs throughout the country is growing ever closer, and I am glad to see that there are signs that New York, with its large and flourishing musical clubs, is beginning to realize the importance of the work we are doing throughout the United States. For a long time New York, in spite of its size, was rather provincial, for it was satisfied with its own doings and could not believe that much music of importance existed outside of the big city."

Mrs. Hinkle was very much concerned at the situation of many of the young American operatic artists who now are in this country, owing to the cessation of operatic activities in Europe. She seems to think that it is necessary for the American clubs and the American public to do something for them in the way of establishing opportunities that will enable them to make use of their talents and of the experience acquired abroad.

A very interesting point in Mrs. Hinkle's remarks was the one that there is in prospect in Illinois a State orchestra, to be subventioned by the State of Illinois and to give concerts in the various Illinois towns and cities. Mrs. Hinkle implied that there is such a bill pending in the Illinois Legislature, and it is her belief that it will be realized in Illinois and then in many other States.

HELLO, HELLO!

The dinner committee of the Mendelssohn Glee Club has just issued invitations for the Golden Anniversary Dinner of that famous choral organization, which will take place at the Waldorf-Astoria, Wednesday evening, February 9. There will be singing by the club and one unique feature which would not have been possible had the fiftieth anniversary fallen a year earlier. By courtesy of the American Telephone and Telegraph Company, arrangements have been made so that the club will exchange greetings and sing over the wire to the Ellis Club of Los Angeles, California, and its members will, in response, sing in their home town for the New Yorkers. Each guest at the dinner will have a receiver at the table to enjoy this first trans-continental concert.

ERROR REGARDING FACTS.

For a well known public performer to say in a Herald interview last Sunday, "When a composer lacks ideas nowadays he makes his music sound so loud and harsh that no one understands it," is to repeat parrot-like a senseless formula of the times which is believed by a few ignoramuses because they have blabbed it so often. It is to be doubted whether the most famous of the modernists compose with any such purpose in their minds as the gentleman of the Herald interview imputes to them. The same wisacre goes on: "To my mind the two greatest living composers are Georges Enesco and Emanuel Moor, neither of whom is known widely either in America or Europe." Aside from his faulty grammar, the opinionated one also is in error regarding his facts. The Moor in question at one time was a piano teacher in this country. The reason his music is not popular here is because it is commonplace and uninspired. Enesco is familiar to all American patrons of symphony concerts as a writer of individual music, rich in color and melodic appeal. Very timidly we would suggest that Strauss, Debussy, Reger, Schönberg, Saint-Saëns, Puccini, and Humperdinck are greater than Moor and Enesco. Perhaps we will be inclined to put also Granados in the former class after the premiere of his "Goyescas" next Friday.

CHICAGO OPERA SEASON ENDS.

Very brilliant was the Chicago opera season under Cleofonte Campanini's management, which closed there last Saturday evening. In addition to several works which had their American premiere under the Campanini baton this winter ("Dejanire," "Cleopatre," and "The Lovers' Knot" were the ones most discussed), a number of standard French operas were heard, including "Faust" and "Romeo and Juliet," which are done nowhere else in America. Italian and German opera also figured prominently in the Chicago scheme, which was a notably comprehensive one, considering the limitations of the company numerically and the shortness of the allotted season. Money was lost, of course, but the deficit will be made up by guarantors wealthy and willing, and therefore no ink need be spilled on the subject except to say that a loss was expected by the Chicago Opera Association, as grand opera conducted on a wide and liberal scale always is a financial loss, no matter what is contained in skillfully constructed auditors' statements showing a "profit." There will be opera in Chicago next season under Cleofonte Campanini, and it will be of the same high standard and unwavering dignity as the performances just ended. Mere cost never deters Chicago from getting anything good that it desires.

BACH-BEETHOVEN FESTIVAL.

Beethoven's ninth symphony will be the feature of the three day Bach-Beethoven festival to be given by the New York Philharmonic Society in co-operation with the Oratorio Society this week. The work will be performed on Thursday evening, January 27, and on Sunday afternoon, January 30, under Josef Strinsky's leadership, preceded each time by Bach's "Magnificat," conducted by Louis Koemenich. The chorus (about 250 singers) will be furnished by the Oratorio Society, and the solos will be sung by Caroline Hudson-Alexander, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, basso. For Friday afternoon, January 28, the second day of the festival, Josef Strinsky has arranged the program as follows: Bach suite in D major, piano concerto in D minor, the solo part to be played by Ernest

Hutcheson, the eminent Bach specialist; and the famous passacaglia, arranged by Esser; the Beethoven eighth symphony and "Leonore" overture, No. 3. Rehearsals for the festival began early in the season and have been continued in conjunction with the regular activities of the Philharmonic and the Oratorio societies.

WORKING AND WAITING.

"Learn to labor and to wait," said Longfellow in the last line of his famous "Psalm of Life." Everybody knows the poem and can repeat the phrase about the "footprints on the sands of time." No doubt some readers may have taken it for granted that the poet added the words "to wait" to the last line in order to make it rhyme with "any fate," two lines earlier. But the longer we live and gain experience the more we are impressed with the significance of "to wait." That is the hardest lesson the musician has to learn. When he is young he is full of hope and void of understanding. He believes that to be a recognized artist he has only to have the necessary lessons from certain well established teachers and then he will take his place among the accepted musical lights of the world. Well, he takes his lessons. Perhaps he works hard and long, diligently and patiently. His hope and his self confidence do not forsake him when he makes his bow to the public as a performer or a composer and finds that the public is strangely indifferent to his merits, his art, his ancestry, and everything that is his. He still feels assured that the world is really waiting for him and is keenly alive to the possibilities that are wrapped up in a youth of so much natural endowment and splendid training. But the world wags on its pitiless way and our eager student begins to wonder what the matter is. Sometimes he calls the public names and says that in other lands musicians are better treated and sooner recognized, notwithstanding the fact that he has read the biographies of all the great ones and ought to be familiar with the vicissitudes and buffetings of Schubert, Chopin, Wagner and the rest of them—composers, singers, pianists, violinists. He read of all their troubles and neglect, but he failed to understand what it all meant. Now he begins to realize it. It is the wind of adversity that separates the wheat of character from the chaff of shallowness and mediocrity. If he could but see the process in a correct perspective he would know that his trials are no greater than those which have developed the stability of character of all the famous artists in the world. Bizet, for instance, was not acclaimed by his fellow countrymen. It is said that neglect broke his heart. The failure of his "Carmen" was the climax of his woes.

Bizet died, and his inspired opera was played in every country in the world, and today is rated as the best of its kind. Now let us add that Bizet's death had nothing to do with the success or failure of "Carmen." Bizet learned to labor, but he could not stand the waiting. That was the hardest part of it. But there is another French composer who also learned to labor. He was born three years before Bizet and is still alive. He has waited to find his works accepted by the world. His death would not have helped him to be famous. He learned to labor as diligently as Bizet worked and he had the patience to accept neglect and to wait. He worked on a grand opera for years and found the world so indifferent to it when it was finished that for seventeen long years he had no chance of producing it. He waited. He is now eighty years of age and his "Samson and Delilah" is without a doubt the greatest of all French grand operas. Supposing he had resented the indifference of the world and had died of heart failure or had given up the struggle and had settled down as a parish organist or a piano teacher! Bizet should be living now with his friend

Saint-Saëns to talk about the good old days when they were young and hopeful and unknown.

And surely Richard Wagner at the end of his career must have seen that his tempestuous opposition had been a splendid school for character. He, too, had to wait. Of course we know that a Bizet, a Saint-Saëns, a Wagner are very rare. But the necessity for labor and for waiting is just as imperative for the small musician as for the great, and the sooner the young artist learns that very serious fact the better.

Many musicians wait, and wait, and then continue to wait to no purpose because they have no merits. The world demands that the best musicians wait. But the world by no means will accept an artist who has no other claim than that he waited. He should have been a waiter from the start and left music to others. Now and then fate decrees that certain favorites of fortune are to spring into instant popularity. With these exceptions we are not concerned at present. Their exceptional success has been the cause of more discouragement to the unsuccessful than any amount of hard work has been.

The student and the young artist will do well to learn by heart the sternest precepts and pay no heed to exceptional good fortune. Learn to labor and to wait. Be a church organist for nineteen years and a piano teacher, as Saint-Saëns was, but do not cease to labor and fit yourself for the opportunity that will come some day to the ready man who waits.

RE ELGAR.

Last week a lady wrote to the MUSICAL COURIER: "Will you tell me what Edward Elgar is doing or has done in the last few years in the oratorio line?" Well, to tell the truth, the activities of Sir Edward are one of those things we have not been following up very closely in the last few years. We put a two cent stamp on the result of our investigation and confided it to Uncle Sam to take to our correspondent. Now perhaps there may be other people outside of Cedar Falls, Ia., where said lady lives, also interested in the doings of Sir Edward, so here is what we indicated: "In the last ten years the principal large choral works from the pen of Sir Edward Elgar have been 'The Kingdom,' sacred oratorio; 'The Music Maker,' secular oratorio; and two large motets (Psalms forty-eight and twenty-nine). These seem to be the only important choral works since his earlier successes, 'The Apostles' and the 'Dream of Gerontius,' though there have been a number of important orchestral works, including a symphony and violin concerto. His very latest work is incidental music to a play for children called 'The Starlight Express,' produced in London about Christmas time. It had no success."

STERN CONSERVATORY'S FUTURE.

The future of the Stern Conservatory in Berlin will not be affected by Gustav Hollaender's death a few weeks ago. His work as organizer and director during the past twenty years has been so thorough that the institution now is on a sound basis. The fact that it has flourished and still is flourishing in spite of the war proves how firmly established the school is. At the express wish of the late chief, Alexander von Fielitz has succeeded him as director. Von Fielitz has been associated with the Stern Conservatory for years, and he no doubt is better fitted than any one else to carry on its work in the same spirit in which Hollaender himself conducted it. Of course he cooperates with the large and able faculty, among whom is Erich Hollaender, the son of Gustav Hollaender.

MUSIC AND GHOSTS.

In the recently published "Interpretations of Literature," a collection of notes and lectures by Lafcadio Hearn, we find the statement that "there is something ghostly in all great art, whether of literature, music, sculpture or architecture." What does the author mean? If he had mentioned literature alone we might have understood him to mean ghost stories, weird tales, uncanny adventures, supernatural legends, horrors and delirium. But he includes architecture. How can a building tell a ghost story or a cathedral describe an apparition? How may a solid piece of marble statuary represent the flitting and unsubstantial fancies of a brain disturbed and haunted by "thick coming fancies"?

Lafcadio Hearn could have meant only that in all great art there is something which transcends reason and which appeals to us in the same way that ghost stories attract and awe young minds. If this is not what he means we cannot understand his statement that music, for instance, has something ghostly in it.

Composers have written music to accompany ghost scenes on the stage. There must be a hundred or more attempts to portray in the orchestra the ghost of Hamlet's father when he appears on the scene to talk in bass recitative to his vacillating son.

Mathew Locke's old fashioned music to "Macbeth" and Mendelssohn's sprightly fairy music to "A Midsummer Night's Dream" both are intended to delineate in music the weird or beautiful representations of the supernatural which Shakespeare often employs. We hardly believe, however, that this is what Lafcadio Hearn meant.

The vague yet sinister suggestions of the supernatural which hover over the last movement of Chopin's B flat minor sonata are more likely to be the characters he had in mind.

Lafcadio Hearn asserts that dreams are the true source of our strange sympathy for ghost stories. He gives much space to the study of nightmare and shows that the sensations in a climax of nightmare horrors are never experienced in waking hours. What connection this has with music is not altogether clear, unless it be that music at its best makes an emotional appeal which would never have been known without it. Of course we do not believe, nor does Lafcadio Hearn teach, that it is necessary to enjoy the pleasures of nightmare occasionally in order to feel the potent charms of music. Nightmare never will inflict its unwelcome attentions on the man who is properly fed and who lies in such a position that a twist in his neck does not cause him to be half strangled.

With all respect to Lafcadio Hearn, we beg to state that any healthy person can experience the sensations of nightmare during his waking hours by submitting himself to the slow and certain strangulation of the anaconda. We believe, moreover, that a composer need never experience nightmare to compose great music, nor does the composer's audience require a like experience.

Yet we heartily support the assertion that there is something that transcends reason, something supernatural, something ghostly—if it may so be called—in all great art. We cannot explain the cause or define the effect of the greatest masterpieces of music.

Victor Hugo tries to describe it in his wonderful book on "William Shakespeare." He says, in the English translation by Melville B. Anderson:

"These men of genius are extravagant. This arises from the infinite element within them; they are, in fact, not circumscribed. They contain something unknown."

This "something unknown" is assuredly what Lafcadio Hearn refers to when he says that all

great art has "something ghostly." But let us continue with Victor Hugo:

"Every reproach that is addressed to them might be addressed to the sphinx. People reproach Homer for the carnage which fills his den, the 'Iliad'; Æschylus for his monstrousness; Job, Isaiah, Ezekiel, Saint Paul for double meanings; Rabelais for obscene nudity and venomous ambiguity; Cervantes for insidious laughter; Shakespeare for his subtlety; Lucretius, Juvenal, Tacitus for obscurity; John of Patmos and Dante Alighieri for darkness. There are other minds, very great, but less great, who can be reproached with none of these faults. Hesiod, Æsop, Sophocles, Euripides, Plato, Thucydides, Anacreon, Theocritus, Titus Livius, Sallust, Cicero, Terence, Virgil, Horace, Petrarch, Tasso, Ariosto, La Fontaine, Beaumarchais, Voltaire have neither exaggeration, nor darkness, nor obscurity, nor monstrousness. What, then, do they lack? Something the others have; that 'something' is the unknown, the infinite."

And we may add that that "something" is what Lafcadio Hearn refers to when he calls it ghostly—at least we think that is what he means. We have only to substitute the names of composers for the authors named by Hugo and we at once find the classification justified. There are the Homers, Jobs, Shakespeares, Juvenals of music, as well as the greater host of lesser men. If these men on the longer list had that indefinable something, that infinitude, that ghostliness, they would be greater.

Says Hugo: "If Corneille had that 'something,' he would be the equal of Æschylus. If Milton had that 'something,' he would be the equal of Homer. If Molière had that 'something,' he would be the equal of Shakespeare."

We could continue this by adding that if so and so had that "something" he would be the equal of Bach, or Beethoven, or Brahms, or Wagner. But it would be presumptuous on our part to try to weigh the great composers.

A FADING REPUTATION.

Sigismond Thalberg is a name that is rarely mentioned now, though half a century ago the possessor of it often was ranked above Liszt as a pianist. His father's name was Prince Moritz Dietrichstein and his mother's, Baroness von Wetzlar. The name



SIGISMOND THALBERG.

that he made famous was selected for him, though his birth, for obvious reasons, was not registered in the records of Geneva, Switzerland, where he was born in 1812.

He was the first to employ systematically and to the fullest extent the pedal in piano playing, and his extraordinary success before the public was due

mainly to the then new effect of sustaining a melody in a full, round tone by means of the pedal while his hands were left free to play all kinds of showy passages around the melody. The effect was easily imitated. It is, in fact, the common property of all pianists now, and every composer for the piano employs it as part of his stock in trade.

But in addition to his magnificent technic and beautiful tone, Thalberg had a magnetic personality and was an unusually handsome man. His aristocratic manner in combination with his superb art as a pianist made him the idol of the feminine music lover. To please the ladies and remain the fashionable pianist of the highest society he unquestionably sacrificed a great deal of his ability to interpret the great works of the masters. He has left on record the statement that "the performance of one fugue in three parts, in moderate time, without errors and in good style, demands and proves more talent than the most rapid and complicated morceau."

Competent critics declare that he played Bach's fugues in incomparably beautiful style. Liszt, referring to the wonderful singing tone, said: "Thalberg is the only artist who can play the violin on the piano." Mendelssohn preferred Thalberg to Liszt, and Schumann wrote, "he is a god, when seated at the piano"—a sentence which implies that Schumann did not consider Thalberg a great composer. He tried his hand at operatic composition without success and left behind him a number of brilliant piano solos of which the variations on "Home, Sweet Home," by Henry Bishop, were once widely popular.

At the age of fifty this drawing room king and princely concert pianist grew weary of music and the keyboard. He retired to his villa at Posilipo in southern Italy and settled down as a wine grower till his death in 1871.

The picture we reproduce herewith represents the famous artist in the height of his powers, about 1845. He toured the United States with the Belgian violinist, Vieuxtemps, in 1857, and ventured into operatic management with Strakosch.

REGARDING BRITISH MUSICIANS.

Here is something very interesting, which Dr. Bairstow, organist of York Minster, had to say on the subject about which he should and presumably does know a lot. He agrees entirely with the impression which we had gathered after undergoing a painful course in the hearing of modern British compositions:

"As soon as the average British musician has learned to play the piano and organ fairly well, he is plunged into text books on harmony and counterpoint. If he has a decided gift for composition and submits himself to the training prescribed by the average master, he will find that whilst he is learning to keep strictly to the innumerable rules only to be found in the British text books, he is losing poetry, freshness, charm and imagination. The ultimate end of his studies is to harmonize a 'figured bass,' a string of chords with no rhyme or reason, but innocuously smooth and banal if done 'correctly.' Examination succeeds examination until at last he emerges a doctor of music. He can write muddy, meaningless, mid-Victorian meanderings; he can write fugues in which the subject is turned upside down and inside out, and occurs in long notes and short notes, but in which one looks in vain for a thrilling climax, or anything which speaks of life and vitality, or which is fresh and invigorating. He cannot conduct, for his insight into music is confined to a formal analysis. The music does not speak to him, therefore he cannot transmit its message to others. Moreover, he is usually eaten up with self-consciousness, and this effectually bars him from transmitting any feelings he may have. He cannot play very well, for the time spent on his examination work would not allow him to develop a

virtuoso technic on any instrument. He teaches everything—organ, piano, singing, harmony, counterpoint, fugue and composition, and his pupils reproduce his defects in another generation.

"His theoretical knowledge is vast and of very little use, his practical value either as a composer with something to say, or as an inspiring leader of choral or orchestral forces or as a performer is nil. He can talk and write about his art, but as a maker of music he is an inefficient and lamentable failure.

"... we set our house in order, teach music as an art and not as a science, regard technic as a means to an end and not the end itself, and instead of repressing all emotion, rid our souls of self-consciousness, and thereby leave them free for the reception of the true message of music—I say until all this comes about no war or any other event, however stirring, will ever turn us into a really musical nation."

WHAT IS A SONATA?

In the Music Student (London) we read in the December issue a little article (included in the Children's Supplement) and called "What Is a Sonata?" which strikes us as being an extremely skillful piece of writing containing much more information for the grown-up layman than ever he received about sonatas in his foolishly acquired thick "How to Understand Music" volumes. The article is as follows:

(1).

Years ago, in Charles II's days, for instance, people had not learned how to write pieces that should be long without being tiresome.

(2).

So they used to string together several short pieces, and thus they got quite a long piece, with plenty of variety in it. Our English Purcell used to do this, and so did Bach. The little pieces they put together were generally pieces in dance style. We call such a string of pieces a suite.

(3).

People still write suites today, but out of the suite there has grown up something a little less lively, called the sonata. It is generally pretty long, and made up of either three or four shorter pieces. One of these is often a dance piece, a minuet. This reminds us that the sonata is a descendant of the suite, just as, if you see a boy with blue eyes, you may be reminded of his father, who has blue eyes, too. But the father and his son may be living at the same time, and so it is with the suite and the sonata—both are still written today, though one came from the other.

(4).

We call the short pieces of which a sonata is made up "movements."

(5).

Generally the first movement is the longest and most serious. It is often made this way:

1. First tune and second tune.
 2. A passage (often long) made out of bits of these tunes.
 3. First tune again and second tune again.
- I might tell you much more about it, but this is sufficient for one month.

(6).

A string quartet is generally a sonata, but for four stringed instruments. A symphony is a sonata for full orchestra.

Some day I will tell you more about sonata, string quartet and symphony, and will tell you about the orchestra and its instruments.

GOGORZA IN THE WEST.

From Richard Copley, of the Wolfsohn Bureau, comes the information that the following telegram has been received by the bureau:

San Francisco, Cal., January 23, 1916.
Wolfsohn Musical Bureau,
1 West Thirty-fourth Street, New York.

Gogorza today had biggest house of any recital this season. Wonderful enthusiasm. WILL L. GREENBAUM.

THE LATEST STYLE.

Much of the so called progress music is accredited with making is nothing more or less than change of fashion.

We can understand this question better if we will consider it in the same way that a dressmaker studies a costume. Because the women wear an enormous sleeve one year and a very close fitting sleeve another year, it does not necessarily follow that the art of dressmaking is progressing. There is no advance in changing from the full skirt of our grandmothers to the skimpy garment of our daughters. We admit, however, that there is much change of style. Now, if we bear in mind this little matter of fashion we shall better understand what is taking place, and what has forever taken place, in music.

When the compositions of Scarlatti, Viotti, Pergolesi and others of that period, are played today the average man will congratulate himself on the progress music has made of late. He never stops to think that our music would sound entirely out of fashion to the musicians of a century and a half ago. It would seem as absurd to them as the fashions of 1915 would appear to a stylish lady of 1870. We do not say that no progress has been made. We believe, on the contrary, that both the art and science of music have acquired an added breadth and richness that were unknown to our predecessors. But we wish to caution the student from mistaking a change of fashion for a step in advance. Today it is the fashion to seek new combinations of notes to make strange harmonies and discords. By no stretching of the word could this period be called a melodic age.

Fifty years ago or so there was a much greater demand for tunes and a far less interest taken in chord changes. Of course we do not refer to Liszt and Wagner, for instance. They were in advance of the general public. They wrote music "for the future," as the wisecracks expressed it.

A few decades ago the public demanded the bustling activity of the music then in fashion, a music that sounds insipid to us because of its harmonic poverty. Those long drawn out and mechanical crescendos of Rossini carried his audiences by storm. Today they make us smile. We almost pity our ancestors for being so easily amused, and our young misses of a dozen years of age would be horrorstruck if they were obliged to exhibit themselves in public dressed in the short skirts and long pantallettes of the girls of 1845. We have in music, too, our age of crinolines and powdered wigs. Bach wrote in a contrapuntal age. His music was not old fashioned when it was written. And what there is of the old fashioned in Bach is not due to any inherent defects in the music, but simply to the great change in musical style that has occurred since Bach's day.

On the other hand, it is certain that much of the music that is in vogue today owes what little success it has merely to the whim of the prevailing fashion. And nothing is more dead than an unfashionable style that has no intrinsic merit. A historian of architecture has pointed out that the Tudor buildings in England actually seem much older than the temples of ancient Greece. Doubtless when the Tudor style was new and popular it seemed a great architectural advance on the old fashioned architecture of Athens.

We are not complaining of these musical changes which must forever come and go. But we may call the student's attention to a well established law that when an organism begins to develop certain of its parts at too great an expense of the other parts, that organism is liable to decay. Neither melody, nor harmony, nor rhythm, nor part writing, can be sacrificed too long and too continuously without injuring the perfect musical whole. Fashion may make rhythm supreme for a quarter of a century

without doing any harm, because by that time melody will become the rage, and harmony will one day be the fashion, as counterpoint once was. Music that is popular today by reason of its novel discords may be as dead as a door nail tomorrow because of its melodic poverty or rhythmical inanity. We know that much of the Italian operatic music of a century ago bores us today on account of its tame harmonies and thin part writing and in spite of its copious supply of melody and never flagging rhythmical animation.

VOCAL VAGARIES.

When the thermometer jumped up about fifty or sixty degrees not long ago the editor of the New York Times must have been deceived into the idea that summer had come back, for the following from the issue of January 22, 1916, is most distinctly what is professionally known as "summer stuff," though the Medical Record is given the blame for its original production:

COUGHS UP A NEW VOICE.

PRACTICE ON "AHEM" CHANGES JOHN E. FROM FALSETTO TO BARITONE.

Persons with falsetto voices may cough them down to baritones if they follow the advice of Dr. Frank Mead Hallock, neurologist at Cornell Medical School, who describes the process in the current number of the Medical Record.

Dr. Hallock tells how there came to him one John E., who could not sing or speak except in a shrieking key. His pipes seemed all awry. He was also stone deaf. Such a stalwart man was John E., and so vigorous he seemed in his thirty-five years, that Dr. Hallock started an expedition after his voice. He asked the man to clear his throat. At the end of a coughing "ahem" the physician detected a natural voice, so he had John E. prolong the "ahem."

"In this way," to quote Dr. Hallock, "he finally produced out of the second sound a good full tone in the normal register. In speaking he still lapsed into the falsetto, for up to this time in his life he had never used the slightest suggestion of a normal voice. I saw him again on the following day, and, although he was able to produce the normal register tone, when carefully guided to it, the voice would still often break. I practiced with him, going from one note to another, until he got the range of an octave. That was all I needed for practical purposes. His voice became more and more free, and I told him to go home and practice."

Dr. Hallock says that on the third day he gave the patient a copy of Longfellow's poems and then brought in a young woman to hear him read.

The fair auditor, who knew John E. well, was carried away with amazement.

"His normal voice," says Dr. Hallock, "was now thoroughly established. It proved to be a good manly baritone. He telephoned to all he knew within a hundred miles so that they might hear it."

Several months after that the physician asked the new baritone to speak to him in a falsetto voice, but, although John E. tried to oblige, he could not utter a sound at high pitch.

There is hope that he may cough his way into the basso profundo class.

THE BILTMORE MUSICALES.

Among the most interesting and best patronized musical functions in New York this winter are the Biltmore Friday morning musicales, under the ægis of President John McE. Bowman of the Biltmore Hotel and under the musical management of R. E. Johnston, concert impresario. All other musico-social affairs ever before held in New York have been far surpassed by the Biltmore morning musicales, which attract not only the most fashionable element of New York's society, but are patronized also by the elect of our metropolitan musical ranks. Practically every artist of importance now in this country has appeared or is to appear at the Biltmore musicales.

An enormous audience was on hand last Friday morning when Caruso topped the bill. The series has been such a success that it will not only be continued next season, but without question will become one of the regular musical institutions of this city.

THE BYSTANDER.

Ye Painter Refuted—Tea Shop Programs—Liszt Blacklisted—Cadman of California—Youth and Music.

One of the best known younger American painters belonging to the Paris group is a friend of mine. One summer we were both up in a little town on the Brittany coast—he painting and I loafing, one of my few accomplishments. Said I unto him, knowing well what the answer would be, "Which art has a more direct appeal to the senses, painting or music?"

"Painting, of course, you fool!" answered he.

Now that chap gets anywhere from five hundred to five thousand dollars for one of his works, according to size and quality, and he has no difficulty in selling practically everything he turns out. Say he averages a thousand dollars—a fair estimate. How many composers will average a thousand dollars for each work they turn out? Answer—none; though an occasional hit in the popular line will bring to the composer vastly more than the painter could ever expect for one of his works. Perhaps if my friend considers the pocket book as one of the senses, we will allow he was right in saying that painting has a more direct appeal.

But did you ever see a painting that brought tears to your eyes or made you choke up? I never did, though I have seen a good proportion of the world's most famous pictures, new and old. I imagine, however, there are very few of us who have not felt something disturbing our eyes or our throat at one time or another or perhaps several times in listening to some bit of music, wonderfully conceived and wonderfully executed. No, no, Mr. Artist, you are quite wrong! For direct and immediate appeal none of the other arts can hope to rival music. Music indeed has the advantage from the very start, for while the other arts must compete among themselves in appealing to the eye, music has the ear all to itself.

Those painter fellows have a certain advantage over you composers though. When they have put their brush strokes, or their pencil strokes, or their pen strokes on canvas or wood or paper or on whatever it may be, there they are, telling their story to you more or less well, according to the skill of their making, the minute you clap your eyes on them; but when you composers have made your pen strokes on paper, what have you created? Answer—something that appeals neither to the ear, the eye, nor to any other organ of sense. You have just put down some dots and dashes that represent nothing at all until somebody comes along and interprets your shorthand; and there you are, at the mercy of every executant who wants to vitalize your work according to his own ability and ideas, though the result may be very far from your conception of your own work. When the colors have once been put into a painting, red stays red, blue, blue, and yellow, yellow; but after you have laboriously worked out the color scheme of your composition and, as you thought, unmistakably recorded it, along comes some fiddler, or some singer, or some piano tickler who is quite color blind and produces a most remarkable distortion of your masterpiece.

Returning to my native land after an absence of so many years, I am constantly reminded of the fact that ours is a free country. The other evening, coming down Seventh avenue, at Fifty-seventh street I encountered a crowd of people on their way to a symphonic concert in Carnegie Hall. At the northeast corner of Seventh avenue and Fifty-seventh street, opposite the hall, there is a tea shop (I hope the MUSICAL COURIER won't send the proprietor a bill, by the way, for the advertising which I am giving it). On Fifty-seventh street, just in front of the window of that shop, there was a boy distributing something which I took to be circulars advertising the tea shop. The only trouble was that the people coming down Fifty-seventh street seemed to insist on taking a circular from him and immediately cut across the street to the hall. There are surely not many of us who insist on taking the circulars which the sidewalk distributors occasionally hand out; on the contrary most of us try to dodge them. Consequently I was curious to see what the extraordinary attraction of this circular could be. What was my surprise to discover that the boy was giving away copies of the program book of the symphonic concert that was about to begin in Carnegie Hall!

Yes, indeed, we are a free country. So free that we, as American citizens, consider it a privilege to go out of our way to get one of those program books and then risk being run over by the busy traffic on Fifty-seventh street—never heavier than at concert time—just because some advertising firm succeeded in getting an exclusive contract, undoubtedly to its own advantage and to the advantage of

the person or corporation who allowed it to be made. In consequence, you and I cannot get inside the hall one of the program books, with the explanatory matter which makes a program valuable. It is ridiculous.

There is nothing personal in these remarks, because I have not the remotest idea who holds the exclusive program rights or who granted them, but I will say that in no foreign city would anybody dare to flout the public in such a way. Why not station the orchestra out on the corner of Seventh avenue and Fifty-seventh street? Then, presumably, it would be possible to distribute the programs in the hall, where they should be distributed and where anybody who has paid for a ticket to hear the concert most certainly has a right to find one.

At the next meeting of the Pianists' Union, of which I am Honorary Walking Delegate, I am going to propose a system of fine to be imposed upon any members who so far forget themselves as to indulge in Liszt on public programs. There will be a regular graduated list (pun), so much fine for playing such and such a piece, though perhaps two or three pieces—the F minor study, for instance—will be honorably excepted from any fine. Concertos will come high, the one in A calling for a contribution of a hundred dollars at least, while for the one in E flat, the executor would be let off, perhaps, with ten dollars less. Those St. Francis pieces ought to cost about \$50 apiece, and there is a "Liebestraum"—you know which one—that should be priced fully as high; while the "Tarantella" ("Venezia e Napoli") should be taxed for at least ten dollars more. Then there are a number of other things that

HEARING THE ORGAN.

(By Alfred Rordame, in the Deseret Evening News, Salt Lake City, Utah.)

"We go to Washington to see the Capitol; but we stop in Salt Lake to hear the organ." This was the remark made by a tourist last Tuesday in the hearing of the writer as he was making his way into the Tabernacle grounds among the crowd of at least 3,000 persons that make the daily pilgrimage to the shrine of music. Strange to say the major portion of the crowd mentioned is composed of tourists who are attracted to this place by the fame of the great organ, that has spread to the utmost regions of the earth.

Let us follow the throng as it slowly files into the gallery of the Tabernacle. Not a whisper is heard among those thousands who are waiting in breathless expectation for the first notes from the hand of the master. The profound silence, which is one of the most impressive things about the Tabernacle recitals, is broken only by the soft twittering of the birds in the trees; the faint rustle of the leaves stirred by the balmy air that breathes in refreshing zephyrs through the open windows.

Marvelous indeed are the acoustic properties of the Tabernacle, and we wonder at the skill of the architect who could so well foresee the effect that the vaulted elliptical dome would have on the tones produced by the great organ. In consequence of the shape and proportionate size of the building, the softer tones have a peculiar far away effect that is captivating to the ear, while many have gone away from the recitals convinced that they have heard human voices hidden away in the depths of the great instrument.

The first number announced is "Mignon," by Ambroise Thomas. Surely such pure tones were never produced in the orchestra by the real clarinet, bassoon and flute. The liquid limpidity of tone coupled with agility of execution, produced by the flute stop in the opening bars of the overture, is altogether charming. The beautiful aria "Dost Thou Know That Fair Land?" is sung by the vox humana to the accompaniment of pianissimo string tones, and when the polonaise movement is reached we first hear the full organ. The effect is grand beyond words. The building seems altogether too small to contain the mighty volume of sound that thunders through the auditorium and which yet produces no strain on the ear. When the marvelous instrument under the skillful fingers of the talented organist is subdued to the softest tones of the muted strings we listen intently for the sound of the faintest dying note.

The "Mignon" selection gives full scope for what may be called the orchestral treatment of organ registration in which McClellan excels. In beautiful contrast we now hear a divine Bach number, with pure or-

ought to go on the black list entirely, the execution of them entailing the consequent execution of the executioner.

Charles Wakefield Cadman sometimes finds time to write me a letter in between the movements of a new symphony. He has just bought a bungalow in California. Says he, "Anxious to get my den straightened up so that I can get at my musical birth pangs once more." Well, I do like an honest man. It is a safe bet that there are a great many composers whose pangs are much worse than those of Brother Cadman before they are able to extricate anything that has the semblance of being a real idea from their innermosts, but there are very few of them willing to confess it.

Evidently that famous California air is making the composer from the Smoky City perk up very lively. Says he again, "I have a secretary (yes, dang your hide, I have one now! tho she do come in only four mornings a week, which would put her out of the really truly secretary class)." The American composer with a secretary!

And here is another paragraph, "By the way, lissen, Reginald! My sonata is in its second edition! Yes, even tho it is a difficult work and 'by an American'—as if that made a dif of bitterness!"

Have you heard the Young Men's Symphony Orchestra of this town? It is not made up of the best instrumentalists, nor do they have the best instruments to play on. But there are seventy odd young men, each one fiddling or tooting away just because he loves music in general and, at the moment, the particular music he happens to be playing above all other; and he does his best to play that particular music in the particular way that he thinks Arnold Volpe wants him to play it. There are a goodly number of orchestras here who play with greater correctness and precision than the Young Men's Symphony Orchestra, but I defy you to find one whose playing you will enjoy more if you have got an ear which knows how to listen to the soul of music instead of to notes.

Who was the clever gentleman who invented that new name for the Philharmonic Orchestra—"Josef and his Brethren?"

BYRON HAGEL.

gan treatment. The mind is carried back to the little old church in which the master himself played, and surely Bach would have approved the pure and reverent treatment his work is receiving at the hands of the modern performer.

We next hear an old melody arranged by the organist. In this number he uses combinations of the vox humana with other subdued stops in a daring manner that with most organists would sound vulgar; but which under his fingers becomes superlatively refined. One of the most difficult tasks is to play an old and familiar tune in a new and charming manner.

The climax of the recital is reached in the Wagner number. McClellan voices his admiration and reverence for his favorite composer here, making the kingly instrument throb with intensity of feeling.

Our organist is fast gaining an international reputation for his new and refreshing interpretation of organ playing. If, as claimed, the organ was first used as a substitute for the orchestra to accompany the singing of the congregation in church, we surely can have nothing but encomiums to bestow on the artist who uses the great instrument in the same manner in which he would use the orchestra.

I can do no better than to quote the words of Walter Anthony, writing in the San Francisco Chronicle of the organ recitals of McClellan at the Exposition: "The prelude to 'Lohengrin,' selections from 'Tannhäuser' and Weber's 'Oberon' overture were the strictly operatic-orchestral compositions. In their presentation McClellan uncovered to me new and hitherto hidden possibilities of the organ in Festival Hall. An elasticity that, from a tiny pianissimo tone that floated into silence, and thence to a dynamic climax of overwhelming power were revealed in the 'Tannhäuser' offering, which, to my ears, has never been more noble and splendid. I loved the man's choral effects wherein the familiar 'Pilgrims' Chorus' became a tremendous and priestly pageant. If genius consists in seeing new beauties in familiar works, or restoring them to their original freshness and newness, McClellan is assuredly a genius. . . . In short, I should call him a superb organist of the romantic school of pipe organ playing, untouched by a suggestion of pedantry and free from all prejudices which prevent artists from revealing their souls freely in their music."

Oscar Seagle Will Sing Novelties.

At Oscar Seagle's New York recital, announced for February 21, at Carnegie Hall, the distinguished baritone will present a most interesting program, including old French and Italian arias, modern French songs and, as a special feature, a group of Russian songs, some of which have never been sung publicly in New York. An English and American group, also including novelties, will close the program.

BRILLIANT PERFORMANCE BY DIAGHILEFF BALLET.

Dancing and Pantomimic Company from Russia Gives Colorful and Picturesque Representations—Remarkable Ensemble and Excellent Orchestra.

The complete repertoire of the first week was as follows:

Tuesday, January 18—"L'Après-Midi d'un Faune," "Prince Igor," "Schéhérazade," "L'Oiseau de Feu."

Wednesday, January 19—"Carnaval," "L'Oiseau de Feu," "La Princesse Enchantée," "Soleil de Nuit."

Thursday, January 20—"Les Sylphides," "Schéhérazade," "L'Après-Midi d'un Faune," "Prince Igor."

Friday, January 21—"Carnaval," "La Princesse Enchantée," "Soleil de Nuit," "Schéhérazade."

Saturday Matinee, January 22—"Les Sylphides," "L'Après-Midi d'un Faune," "Prince Igor," "Schéhérazade."

Saturday Evening, January 23—"Schéhérazade," "Soleil de Nuit," "Les Sylphides," "Carnaval."

On Tuesday evening, January 18, there were two pieces new to America presented, "L'Après-Midi d'un Faune" and the dances from "Prince Igor." Without doubt "L'Après-Midi d'un Faune" is the most distinctive offering that Diaghileff has yet put before us. The faun (done splendidly by Leonide Massine, and a vast improvement over his work in "L'Oiseau de Feu") lies on a great rock in the wood puffing on his pipe, sunning himself and eating grapes. Maidens in veils come clothes venture through the woods. One of them drops her veil—three veils, in fact. Her lady friends find two of them and the faun the other, which he proceeds to sniff at and—the curtain goes down just in time to save a scandal. It is, however, by far the prettiest and most consistent picture yet presented. The faun, as done by Massine, is a marvel in plastics, and the girls indulge only in postures such as one sees on Greek and Egyptian vases. Their stiff jointed antics draw a laugh from the audience every time, which is surely not what Mr. Nijinsky, who is named as responsible for the dancing, intended. However, accepting it merely as a picture without inquiring into the psychology of the story or the dance, it is most delightful to see.

The best thing about the "Prince Igor" dances was a very wonderful impressionistic setting, for which the Russian artist, L. Roehrich, gets credit. The dances themselves we have already seen at the Metropolitan, interpreted according to the ideas of Ottokar Bartik. At the Century Theatre the dancing was more finished and probably more genuine, but the dancers certainly exhibited less genuine enthusiasm and frenzy—the sine qua non of the "Prince Igor" dances—than at the Metropolitan. The audience gave it the heartiest applause of the evening. There were calls after "L'Après-Midi d'un Faune," but they were less enthusiastic.

The performance on Wednesday evening, January 19, of "Carnaval," founded on music taken from the Schumann piano pieces of that name, was a delightful one in every way, and for once the soloists in the representation far outshone the usually effective ensemble of the Russian company. Strangely enough, the outstanding star of the evening was Lydia Lopokova, who did not come from Russia with the Diaghileff aggregation, but has been living in New York for five or six years, and has danced here at the Winter Garden, and in vaudeville, beside appearing also in a dramatic piece, written especially for her and in which she was starred not long ago in a speaking role. Mlle. Lopokova is a charming interpretative dancer of exceedingly graceful and artistic gestures and posturing. She reflected the very romantic spirit of the music in most ingratiating fashion and scored a high personal success with the audience.

She was aided in her work by Stanislaus Idzikowski, who also proved himself to be very light on his feet and to understand the poetry of motion. The pair were delightfully idyllic and insinuating.

Good work was done also by the rest of the cast, but none stood out like the two just mentioned. The orchestrations of the Schumann music were made by Rimsky-Korsakoff, Liadow, Tscherepnin and Glazounow, and were very skillful and full of color. The scenery and costumes were of the usual artistic and novel kind made famous by the Diaghileff company.

Thursday evening, January 20, the final novelty of the week was offered, "Les Sylphides," "romantic reverie." The dancing was arranged by Fokine to various nocturnes, waltzes and mazurkas of Chopin, excellently orchestrated by various musicians, including Stravinsky, who is responsible for the "Grande Valse Brillante," op. 8. Everybody was in white (including Adolf Bolm, the lone man who participated), the ladies having sort of glorified ballet costumes. The dancing was straight old fashioned ballet. It proved a welcome change from the eroticism and neuroticism of much of the program and was heartily welcomed by the audience. The solo dancers were Mlle. Maclezwowa, Lopokova and Tchernichova and Mr. Bolm.

They danced in a very lovely garden such as never was on land or sea.

Saturday evening brought a change of bill owing to the indisposition of Xenia Maclezwowa, Adolf Bolm and Enrico Cecchetti. Accordingly, "L'Oiseau de Feu" and "La Princesse Enchantée" were replaced by "Schéhérazade" and "Soleil de Nuit," the balance of the program containing "Les Sylphides" and "Carnaval." Mr. Bolm's place was taken by Alexandre Gavrilow, a pupil of Nijinsky. The orchestra gave a splendid account of itself, and the audience was a capacity one.

"Petrouchka," the novelty of Monday evening, January 24, with music by Stravinsky, is called by the program "Scenes Burlesques en Quatre Tableaux." This title gives no idea of the gripping little pantomimed playlet, which concerns some puppets in a marionette theatre who have become so expert that their art affects a metempsychosis by means of which they ultimately become human and live the loves and tragedies of real persons. Stravinsky has written very delightful music for this original conceit and the score is filled with episodes lyrical, dramatic and even keenly humorous. Leonide Massine, Adolf Bolm and Lydia Lopokova do the puppet parts in a fashion that is superlatively artistic. Nothing finer than "Petrouchka," in the way of pantomimic skill and musical charm, has been done here by the accomplished Diaghileff troupe.

Heinrich Gebhard Starts New England Tour.

Heinrich Gebhard, the Boston pianist, has started on a tour of New England that will carry him through the greater portion of the month of February. Some of his dates are as follows: February 1, Framingham; 2, Lowell; 4, New Bedford; 8, Arlington; 9, Melrose; 10, Plymouth; 14, Mansfield; 18, Boston. Others in the series will be announced later.

On January 14, Mr. Gebhard gave a recital in Middleboro, at which his work was applauded by a large and enthusiastic audience. His program in this instance was as follows: Prelude in C sharp minor, Rachmaninoff; "En Convant," Godard; "Liebestraum," Liszt; "Military March," Schubert-Tausig; "Habanera," Chabrier; "Wedding March," Mendelssohn-Liszt; polonaise in A flat, op. 53, Chopin; "Chocolat," Gebhard.

Maud Allan to Sail.

Maud Allan, terpsichorean and pantomimic interpreter par excellence, will sail for Europe February 7, in order

to fulfill a London engagement prior to her American tour during the season of 1916-17.

PILZER'S PROGRAM DEVOTED MOSTLY TO OLD MASTERS.

Acolian Hall Completely Filled at Violinist's Recital—Solidity of Technic and Musical Judgment Evident Throughout Interesting Program.

Maximilian Pilzer is a violinist who evidently believes in the value of the musical classics and their potency to attract a modern audience. His recital in Aeolian Hall, New York, on Monday evening, January 24, was almost entirely devoted to the old masters—the five short numbers of the last group being hardly longer than one movement of the Mozart concerto in E flat, which was the second work on the program.

Tartini's "Devil's Trill" sonata, with which the recital began, was particularly suited to Maximilian Pilzer, who has an excellent trill at his disposal whenever the music calls for one. His trill is clear, incisive, and brilliant, and he apparently has an equal facility with all his fingers. But this sonata, apart from the devilishness which old Tartini thought he put into it, is now devoid of trill. It served to show the solidity of the violinist's technic and his intelligence in playing old music with the appropriate style. He did not modernize the sentiment and attempt the risky feat of putting the new wine of romance into the old bottles of classical formality. He again showed his judgment in playing the Bach gavotte in almost strict time and without those wholly indefensible modifications of tempo which are characteristic of more modern music. In the Mozart concerto the violinist had ample opportunity to display sentiment, as well as delicacy and brilliancy. He was compelled to grant an extra number after the concerto. Haydn's "Capriccio," as arranged by Burmester, was admirably played. For rapid runs and light passage playing this good natured trifle by Haydn gave the recitalist a chance he made the most of, and Beethoven's "Romance" in F showed that Maximilian Pilzer has dignity and repose when necessary. His tone is brilliant and he plays with decision and authority, though he has moments of great tenderness and warmth of feeling, as his interpretation of his own "Novelette" and Sarasate's "Caprice Basque" frequently showed.

A "Presto" by Sinding, a "Bagatelle" by Fritz Stahlberg, and a transcribed Chopin waltz, completed the program. Aeolian Hall was completely filled with an audience that took every opportunity to applaud the violinist, who thoroughly deserved all the applause he received. Charles Gilbert Spross played the piano accompaniments.

"Are you fond of music?"

"Not very, but I prefer it to popular songs."—Cincinnati Enquirer.



ZABETTA BRENSKA

Mezzo-Soprano

IN JOINT RECITALS
Scenes from Opera in Costume
Season 1916-1917

PAUL ALTHOUSE

Tenor
(METROPOLITAN OPERA CO.)

Management: Haensel & Jones
Aeolian Hall - - New York



PRESIDENT BOWMAN ENTERTAINS.

Head of Biltmore Hotel Gives Notable Supper and Entertainment—Musical World Represented by Distinguished Gathering.

John McE. Bowman, president of the Hotel Biltmore Company, makes it his annual custom during the winter to give a supper and entertainment at that hostelry to all the resident and visiting artistic celebrities of the metropolis, and this year the event fell on Saturday evening, January 22.

At half past ten o'clock the guests began to assemble in parlors set aside for that purpose and were received by the host, who radiated welcoming smiles and cheery beams of hospitality. Everyone felt at home and very quickly a delightful atmosphere of bonhomie, characteristic of the Bowman evenings, was established and maintained throughout the evening.

As soon as the assemblage was complete, the call sounded for supper and the gay throng sat down at long tables beautifully decorated. An epicurean repast followed, interspersed with vaudeville, moving pictures, and fun provided by the hilarity and the repartee of the guests themselves. At the center table sat Mr. Bowman and close to him were Mme. Rappold, Mme. Alda, Enrico Caruso, Antonio Scotti. Among the many other well known persons present were R. E. Johnston, Mr. Bowman's "fidus Achates" in organizing the dinner, and Mrs. Johnston, Mr. and Mrs. John Philip Sousa, Mrs. Leopold Godowsky, the Misses Godowsky, Mme. Rose Olitzka, Andre Tournet, Mr. and Mrs. E. F. Eilert, Orrin Johnston,

Maud Allan, Mr. and Mrs. R. Johnston, Clarence Bird, Mr. and Mrs. Otto Weil, Giorgio Polacco, Daniel Frohman, Mr. and Mrs. Leonard Lieblich, Albert Spalding, Alexander Lambert, Luca Botta, Rosina Galli, Mr. and Mrs. Sol Bloom, Mr. and Mrs. Alvin L. Schmoeger, H. O. Osgood, Mr. and Mrs. Noble McConnell, Andrea de Segura, Mr. and Mrs. Bernard Ridder, Mr. and Mrs. Victor Flechter, Mr. and Mrs. Berthold Neuer, Dr. and Mrs. Percy Friedenber, Thomas Quinlan, Maurice Halpern, Sigmund Spaeth, Sylvester Rawling, Mr. and Mrs. Enrico Scognamiglio, Mr. and Mrs. Thomas Bull, Louis Blumenberg, Miss Lulu Breid, Mr. and Mrs. Louis Runkel, Mr. and Mrs. Nahan Franko, Louis Siegel, Mme. Frieda Hempel, Rudolph Ganz, Theodore Bauer, Mr. and Mrs. Hermann Irion, Kurt Schindler, Miss Rappold, Howard Potter, Mr. and Mrs. Alexander Steinert, Hugo Riesenefeld, Yves Nat, and many others.

Dancing followed the supper and was kept up until cock-crow, which in the neighborhood of the Biltmore occurred at about five o'clock in the morning for most of the delighted Bowman guests.

Regrets were received owing to their absence from the city, from John McCormack, Geraldine Farrar, Mme. Melba, Mischa Elman, Josef Hofmann, David Bispham, Efrem Zimbalist, Anna Case, Fritz Kreisler, Alma Gluck, Ignace Paderewski, Alice Nielsen, Lucrezia Bori, etc.

DISCOVERING ONE MORE NEW RUSSIAN.

Nikolai Medtner, Composer of Piano Pieces and Chamber Music.

One result of the present animus against Germany in England will be to make a number of people more curious as to the contemporary music of our Allies, says Ernest Neuman in the London Musical Times. Modern French music is fairly well known over here; but comparatively little is yet known of the music of Russia apart from that of Tchaikowsky. Yet the Russian group—to speak of a "school" is of course absurd—is on the whole the most interesting in Europe today; no other country can show so many composers of ability, or such diversity of ideals among them—a diversity so great that to speak of "the Russian spirit" or "the Russian point of view" has a touch of the grotesque about it. One of the most interesting of the modern Russian composers is Nicolai Medtner. Some people, it is true, deny that he is a Russian at all in what they regard as "the true sense of the word"; but in the first place it does not really matter what the nationality of a composer may be so long as his music is good, and in the second place it is impossible, as I have often pointed out, to get the adherents of the nationalistic theory to agree among themselves as to who is "national" and what constitutes "nationalism."

Medtner worries our nationalists a little. In a recently published book on Russian music I read that "Worthy of mention as emphasizing the difficulty of classification and revealing the variegated complexion of contemporary Russian music, are Steinberg, who, though taught for some time by Korsakoff has shaken off that influence, and Medtner, whose German origin must surely account in a large measure—and obviously a good deal more than his Moscow training—for his thoroughly Brahmsian style." The remark about Medtner's heredity and style puzzles me somewhat. If Medtner is bound, by some law familiar to musicians, but as yet unknown to biologists, to write like a German because, though born in Moscow, his parents were German, I cannot understand why Beethoven did not write like a Fleming, and why Delius, whose parents were German, also does not obey the call of his German blood and pen unmistakably German music. But that is not all. It would appear from the passage I have just quoted that if you have German blood in your veins you must inevitably write in "a thoroughly Brahmsian style"; and that leaves me wondering how Germans like Wagner and Bruckner and Cornelius and Wolf and Strauss and Schönberg and a few hundred others have managed to behave in such a disgracefully un-Brahmsian and, therefore, un-German way as they did. Medtner is evidently one of those plaguey fellows, like Beethoven and Stravinsky and Borodin and Offenbach and César Franck and Delius and Sgambati, who obstinately refuse to fit into the frame the nationalists have so kindly prepared for them. To complete the confusion of the general reader, it only needs to be added that Medtner's style is anything but "thoroughly Brahmsian." But Brahmsian or not, Russian or not, Medtner is one of the most interesting young composers of the day; and that ought to be enough for us.

The first thing that strikes anyone acquainted with Medtner's music as a whole is his extraordinary technical competence. A musician more thoroughly skilled in the mere craft of composition could not be imagined; and when this craft is exercised upon good material it gives us the joy that always comes from watching a master of any game perform at his ease. But I am not sure that the technic did not, in the earlier works, sometimes get in the way of the thinking. His mastery of device was in excess of his invention; hence the rather empty formalism of some of the developmental passages in his longer early works. His superlative pianism, too, has been something of a disadvantage to him at times. It has made him occasionally overload his scores with notes and seduced him, especially in a few of his songs, into an elaboration of pianistic detail for its own sake that goes beyond what the idea really requires or will really bear. He is a piano writer pure and simple; apart from three short pieces for the violin, and a few songs, the whole of his work, so far as I know, is for the piano. And evidently by the time he began composing he had developed a piano technic that was always a prime consideration with him when writing. Many of his early works are virtually studies in particular pianistic problems, especially problems of rhythm and cross-rhythm.

To a very young man so fine a pianistic technic as Medtner's is occasionally a danger to him as a composer. There is a good deal of mere academicism in the youthful sonata in F minor, op. 5—a rather cubbish work, but with undeniable suggestions of strength about it, especially in the second movement; and there are plentiful signs of what Tchaikowsky used to call mere "head work" in the fine sonata in G minor, op. 22. In such a song as "Das Veilchen," too, it is obvious that Medtner has over-written a simple poetic subject in the way that Reger so often does; the pianist in him has led him on to elaboration after elaboration when the poet in him must have been vainly whispering to him to stop. But in the bulk of his work the thinking is really helped by his technical assurance. Nothing is more remarkable in Medtner's music than the way in which a figure that is essentially quite simple is made interesting by some slight but effective touch of individuality in the handling of it—the harmonic decoration of the second main theme of the second of the two "Märchen," op. 8, for example, or the curious way in which the melodic contour, the harmonic flavor, and the rhythmic gait all combine to give a clear and unusual physiognomy to the second subject of the G minor sonata, op. 22. We see the result of this technical sufficiency, again, in the interest that, from the very beginning, he was able to give to the inner parts of his music.

Medtner's mind is on the whole objective rather than subjective; not that he has no heart, but that he is never guilty of wearing it on his sleeve. At first there was a faint but unmistakable Chopinesque strain in him; we can see it in the fifth and eighth of the "Acht Stimmungsbilder" that constitute his op. 2; it is a Chopin, however, with a solid modern German technic. But for some years a good deal of his music was really "Brahmsian" in the sense not that it derived from Brahms, but that it showed the same kind of high seriousness and the same close and

skilled workmanship. The traits that remind us even distantly of Brahms have become less and less noticeable as he has developed. He seems to be simplifying his texture as he gets older. He is discovering that when the thinking is sufficiently direct, the vision sufficiently clearly seen, a good many notes can be left out that at one time he would have thought it necessary to put in.

In the fine sonata in E minor, op. 25, No. 2, for example, Medtner's writing is as purely pianistic as in any of his early works; to no one but a pianist would it have occurred to state the ideas of the first couple of pages, for instance, just in the way that Medtner has done. But the involution, the rich decoration, are here not simply plastered upon the idea by the hand of the pianist, as they obviously were in some of the earlier works; now it all seems an organic part of the idea, something inwrought into its very tissue. His imagination and his style are perhaps seen at their best in this sonata and in the "Sonate-Ballade" in F sharp major, op. 27. The music flows swiftly and easily and continuously; there are no such gaps or ill-concealed joints in the texture as are observable in some of the earlier works, or even in a late one like the G minor sonata, and no such academicism, brilliant as it is, as we have in certain parts of the second of the two "Märchen," op. 8. The more he shakes off the tyranny of his super-pianism the clearer his music becomes, without any loss of weight. The little writing which he has done for the violin has probably made him conscious of this. Thinking in terms of the most sensitive of solo instruments has taught him how to draw lines of greater fineness, and at the same time has made him simplify somewhat the texture of the piano accompaniment.

Individual as Medtner's music is, he is far too sane a spirit to think that originality is synonymous with singularity. He has none of the little clichés that the smaller composer fondly imagines will mark him out for all time as original, whereas they merely serve to make him hopelessly out of date in ten years. Medtner is another proof that it is possible to work in the ordinary harmonic medium—developing it in complexity, of course, according to the necessities of the idea—and yet convey an expression of complete originality. For his forms he is content to rely on those that have already shown their serviceableness for his particular purposes. He began with the four-movement sonata, but has discarded this form in his later works of the sonata type, which are all written in one continuous movement, with the exception of that for violin and piano, which is in three movements. But "abstract" as his music seems on the surface to be, it is evidently the expression, in many cases, of a quasi-poetic train of thought. This is clear even from the markings; in the course of the G minor sonata, for instance, we get such directions as *tenebroso*, *sempre affrettando*, *impeto*, *irato*, *precipitato*, *con timidezza*, *dolente*, *irrisoluto*, *risoluto* (in the next bar), *sdegnoso*, *concentrando*. The "Sonaten-Triade" bears as motto a quotation from Goethe, and the big E minor sonata one from a Russian poem. There is no doubt there are two strains in him—an abstract one, to whose cultivation he has so far devoted most of his powers, and a delicately poetic one, of which we get many a hint in the "Sonaten-Triade," the violin sonata, the three nocturnes for violin and piano, some of the songs, and elsewhere. He is still young, and it is quite possible that all he has hitherto written, interesting and masterly as it is, is only by way of prelude to something that shall fully express his whole personality. But already his music is of so fine a quality that no one who wishes to keep abreast of the best activities of the day can afford to neglect it.

The Model Husband

She was a singer of songs and sich,
With a voice attuned to concert pitch.

She'd sing almost any time or where,
With fol-de-rols and an agonized air;

The words I never could understand,
But I thought her the best girl in the land.

I married her. And she still kept up
Singing even when she should sup.

She kept up singing and she kept up neighbors,
And I never begged her to cease such labors.

She'd trill and tra-la and raise the dickens,
She'd get up to practise with the chickens.

But I never raged and I never complained,
And I always perfectly calm remained.

And I never yet have sought relief—
She was a singer, and I was deaf.

—New York Tribune.



**MUSICAL SUPPER GIVEN BY JOHN MCE. BOWMAN AT THE HOTEL BILTMORE, NEW YORK,
SATURDAY EVENING, JANUARY 22, 1916.**

(See opposite page.)

BOSTONIANS ENJOY PROGRAM BY METROPOLITAN OPERA ARTISTS.

Frances Alda and Paul Althouse, Assisted by Frank La Forge, Appear at Copley-Plaza
Musical—Mme. Melba and Percy Grainger in Joint Recital—A
Program of Gilberté Songs.

Symphony Chambers,
Boston, Mass., January 23, 1916.

The seventh morning musicale of the Copley-Plaza series, under the direction of Sam Kronberg, took place on January 17. The artists were Frances Alda, soprano, and Paul Althouse, tenor, both of the Metropolitan Opera Company. Frank La Forge, the composer-pianist, assisted. The program consisted of operatic arias and a variety of songs by both singers, while a duet from "La Bohème" concluded the performance. Mr. La Forge furnished variety with one of his own compositions and MacDowell's concert etude. It was announced that Mme. Alda had a cold, but the ailment certainly exercised no ill effect on her voice. Her singing was spontaneous and very delightful. Mr. Althouse's work was most acceptable. He sings skillfully and with good spirit. The audience, as usual, was good sized.

MELBA AND GRAINGER IN JOINT AUDITION.

Mme. Melba and Percy Grainger enthused a record breaking "weekday" audience in Symphony Hall on the afternoon of January 17. It was pleasant and appropriate to hear the two Australians in combination. The singer in particular epitomizes the genius of her country. Undoubtedly there were many compatriots scattered through the hall, for the shrill cry of the bushman rose on occasions above all other sounds. Also, there were several Australian flags conspicuous among the floral tributes sent by her admirers.

The vocal numbers were not taxing in their requirements, yet were nevertheless of a character that served to display the full beauty of her art. They were as follows: "Phidyle," Duparc; "Le Temps des Lilas," Chausson; "Les Anges Pleurent" and "Nymphes et Sylvains," Bemberg; "Ave Maria," "Otello," "Verdi," "Addio," "La Bohème," Puccini. The extra numbers were numerous, but those most grateful, the old favorites, "Annie Laurie" and "Comin' Through the Rye."

Mr. Grainger played four choral preludes arranged for piano, Bach-Busoni; "Ondine," by Ravel; two selections from Chopin, and three compositions and two transcriptions by himself. His performance was of its usual high excellence.

LESTER DONAHUE PLEASES.

Lester Donahue, a native of California and an artist-pupil of Rudolph Ganz, gave his first Boston recital on the afternoon of January 17 in Jordan Hall. His program was as follows: Variations and fugue, op. 35, Beethoven; sonata in F sharp minor, op. 2, Brahms; nocturne, C minor, mazurka, F minor, and scherzo, C sharp minor, Chopin; "Gnomesreigen," "Sposalizio" and "Tarantelle," Liszt. Mr. Donahue displayed unusual ability. His playing of Chopin was exceptionally well done, as also were the Liszt numbers. He has a very facile and sensitive touch, and his phrasing is exquisite. Debussy's "Reflets dans l'Eau" was of surpassing beauty.

JOHN POWELL'S SECOND RECITAL.

John Powell, pianist, gave his second recital on the afternoon of January 20, in Steinert Hall. His program was as follows: Schumann, sonata in F sharp minor and "For-

est Scenes"; Chopin, impromptu in G flat, etude in C sharp minor, scherzo in A sharp minor and sonata in B minor. Mr. Powell is a bit temperamental; the occasional mixed metaphors of his work suggest a seductive impulse. In this respect his solstice was probably in the Schumann sonata. Generally, however, his tonal effects are no less than beautiful, while at times he plays with a refined grace that is unusual. Certainly, there is much about his performance that induces a desire for further demonstrations.

MME. SZUMOWSKA'S LABOR OF LOVE.

Antoinette Szumowska, Polish pianist, is at present one of the busiest musicians in New England. In addition to her professional engagements, she is devoting a great portion of her time to Polish relief work. She is president of the "Friends of Poland," an organization of prominent Americans who have banded themselves together to labor for the relief of Polish sufferers. The honorary presidents are Henryke Sienkiewicz and Ignace J. Padewski.

Fellow musicians will be interested to learn that Mme. Szumowska, through her individual efforts, has raised the large sum of more than \$70,000 in the past year. This is a



WILLARD FLINT,
Prominent Boston Bass.

tremendous achievement, when it is considered how many other worthy causes are demanding attention at the present time. It is also a splendid tribute to Mme. Szumowska's zeal and loyalty in behalf of her long suffering compatriots, as the incessant demand of her time and attention has compelled her to postpone until next season many professional engagements in various parts of the country.

BROOKLINE MORNING MUSICALS.

The Brookline Morning Musicales, Jeanette Belle Ellis, president, met on January 19, at the Beacon street residence of Mrs. E. D. Hawthaway. An interesting program was rendered. Bertha Barnes, contralto, sang a group of songs by Gilberté and selections from MacDowell, Worrell and MacFadyen. George Rasely, tenor, introduced a new composer, George Clifford Vieh, whose work is decidedly interesting. Mr. and Mrs. Bertram Currier performed on the cello and piano respectively. The usual audience was present.

A PROGRAM OF GILBERTÉ'S SONGS.

Songs by Hallet Gilberté figured on a differentiated program given on the evening of January 18, in Pierce Hall, by the "Bertha Barnes Glee Club," with the assistance of Bertha Barnes, contralto; Gertrude Holt, soprano; Raymond Simonds, tenor, and Edna Siedhoff, pianist. With the exception of Miss Siedhoff's contribution, which comprised pieces by Chopin, Liszt and Schubert, the evening was filled up with the Gilberté product. The composer was present and at the piano.

The glee club, an aggregation of sixteen ladies, sang three numbers, i. e., "Mother's Cradle Song," "Two Roses"

and "There, Little Girl, Don't Cry." The second is the best known and most interesting of the trio, but the club did its finest work in the last mentioned number. Miss Barnes sang "Forever and a Day," "The Bird," "Dusky Lullaby" and "Ah! Love but a Day." She has the advantage of a splendid diction and very good interpretative ability. "Ah! Love but a Day" was outstanding in the group; it and "Two Roses" are the best things that Gilberté has done. Mrs. Holt sang the waltz song, "Moonlight and Starlight." The demands of the song were a little beyond the capabilities of the singer; it would require the grandmother of all the coloraturas to do it properly. "A Valentine," Gilberté's most recent output, was done to better advantage. Mr. Simonds sang "Youth," "Evening Song" and "A Rose and a Dream." His voice is a clear lyric tenor, and he sings well. His scale is uncommonly true, and his diction beyond criticism. As to his selections, they were climactic in interest; "A Rose and a Dream" is quite good. After the program, the audience tarried long enough to congratulate Miss Barnes and Mr. Gilberté.

SYMPHONY ORCHESTRA PREPARES FOR REGISTRATION.

As announced last fall, the annual symphony auctions are to be given up entirely, beginning with next season. All seats in the hall for both the Friday and Saturday series will be sold by subscription at fixed prices. The first step toward the new arrangement is now being taken. A special announcement appended to the program for the last concerts requested all present owners of seats to register their names, addresses and seat numbers with the management, so that no injustice may be done in the re-adjustment. Cards have been provided for this purpose, and registration will be in order at the hall between the hours of ten and one on Thursday, Friday and Saturday of each week up to March 4, and during the Friday afternoon and Saturday evening concerts. After March 4 the option extended to present owners will no longer be in force, and all remaining seats will be disposed of by regular subscription.

ABOUT WILLARD FLINT.

Willard Flint, the well known oratorio bass, is having a very satisfactory season, both with his singing and teaching. The Briggs Musical Bureau advertises him as being "preeminent in oratorio," and his many engagements here with the Handel and Haydn Society and with the foremost musical organizations of Chicago, Milwaukee, Minneapolis and our other larger cities have given ample evidence of his ability, and at the same time proved the fallacy of the old saying, "A prophet is not without honor save in his own country." Mr. Flint also has several pupils who are rapidly becoming known to the musical world. One of them, William Gustafson, a bass of great promise, has sung in "The Messiah" three times this season, with marked success on each occasion. His fine, sonorous voice and evident good training have won for him immediate favor and reflected great credit upon his teacher.

AN EVENING WITH STOESEL.

"Music hath charms" under almost any circumstances, but as with all things in life, time and place are important factors in its enjoyment. Certainly, in this relation, it is difficult to conceive of anything more delightful than an informal evening of music in the home. Into its restful atmosphere one brings an attitude of relaxation that goes well with that genial intimacy which blesses the unrestricted association of fellow spirits. There also are found the easy chair and the good cigar in happy combination.

Such an evening was spent recently at Albert Stoessel's. There were a number of friends, all musicians or music-lovers. Two quintets were played—one by Boccherini, for

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Merry Wedding

By PERCY GRAINGER

Cantata Price 60 Cents

The picturesqueness and vigor which characterize the talented pianist's playing are shown in this brief cantata or *Bridal Dance*, as he also terms it. The words are chosen from various folk poems of the Faroe Islands, done into English by the composer and his mother. The composition is practical for either a large or small chorus, and may be accompanied by a few instruments or full orchestra. The pulsing rhythms and gay melodies are delightful in their spontaneity.

WILL BE SENT FOR EXAMINATION

BOSTON NEW YORK

two violins, viola and two cellos, and the other by Dvorák, for piano, two violins, viola and cello. Both works are largely meritorious, though seldom heard in the repertoires of chamber music. They also furnished an interesting contrast; the first, dating from the seventeenth century, distinctly of the old Italian school in line and color, the latter, all fire and intensity. Joining in the splendid ensemble were the following artists: Julia Pickard, violin, a pupil of Stoessel; Marion Morehouse, cello; Emil Folgmann, cello, and Arthur Fielder, viola, both Boston Symphony men; Albert Stoessel, violin; Edna Staessel, piano.

Mr. Stoessel's reply, when congratulated upon the success of the evening, is worthy of a larger hearing. "I am planning," he said, "to give these evenings at regular intervals, endeavoring to present unknown chamber music works of old and new composers. I earnestly believe that chamber music is for the home and that a work presented in that environment is not only enhanced in beauty, but its import is absorbed by the listener in a deeper manner. We will play not only quintets, but also sonatas, trios, quartets, sextets and even octets."

LONGY CLUB GIVES SECOND CONCERT.

The Longy Club, a well known organization of wind instruments, gave the second concert of its sixteenth season on the evening of January 20, in Jordan Hall. The club was assisted by Mrs. A. Roberts Barker, a mezzo-soprano, and Renee Longy and Alfred de Voto, pianists. The club submitted two works, Woollett's quintet in E major on popular themes for flute, oboe, clarinet, horn and bassoon, and d'Indy's "Chanson et Danses," op. 50, divertissement for flute, oboe, horn, two clarinets and two bassoons. Mlle. Longy and Mr. de Voto played Enesco's variations for two pianos, op. 5. Mrs. Barker sang these songs: "Demande," Schmitt; "S'il Revenait un Jour," Delmas; berceuse, Ropartz, and "Le Violet," du Bois. The ensemble of the club is excellent, as its members are all artists of the first order. The large audience present was very appreciative.

JOSE SHAUN AT CANADIAN CLUB.

At a musicale given by the Women's Auxiliary of the Canadian Club of Boston, on January 19, at the Hotel Somerset, Jose Shaun, the young New England tenor, sang "Che Gelida Manina" from "La Boheme," Clay's "I'll Sing Thee Songs of Araby" and Campbell-Tipton's "Spirit Flower." Mr. Shaun is an excellent musician and sings with unusual dramatic expression. His rendition of Puccini's aria created an ovation. Another interesting singer was Millicent Clark, a pupil of Theodore Schroeder, who sang selections from Mozart, Dvorák and Herbert Breuer. Others on the program were Edna Elizabeth Siedhoff, the pianist, and Ruth Sieker, the reader.

IRMA SEYDEL GIVES INTERESTING PROGRAM.

At a recital in Boston, on January 17, Irma Seydel played the following program: First concerto in D major, Paganini; "Indian Lament," Dvorák-Kreisler; melody from "Orfeo," Gluck-Kreisler; "Viennese Popular Song" and "Caprice Viennois," Kreisler; "Rhapsodie Russe," Sturkow-Ryder; Air on G string, Bach; Spanish dance, Sarasate. A number of much interest was the "Rhapsodie Russe," by Sturkow-Ryder. This piece was written especially for Miss Seydel and is dedicated to her.

STOESSEL ANNOUNCEMENT.

At his recital on February 1, in Steinert Hall, Albert Stoessel, the well known violin virtuoso, will play the following program: Sonata in D major, Handel; concerto in G minor, Bruch; air, Goldmark; "Zigunerweisen," Sarasate, and a group of his own compositions, "Humoresque," "Lullaby," "Minuet Crinoline" and "Serenade."

MISS STILLINGS RETURNS FROM SUCCESSFUL TOUR.

Katherine Kemp Stillings, the violinist, has just returned from a remarkably successful tour of Maine, including all of the larger cities. Her associate on the trip was Anna Carey, a pupil of Lhevinne and Ganz, who also gave ample evidence of her ability and musicianship. Miss Stillings featured Tartini's sonata in G minor in this series. She also included pieces by Brahms, Nachez, Wieniawski and Dvorák-Kreisler. After the manner of Julius Caesar, she came, she played and she conquered. Her audiences were all large and highly enthusiastic. Seldom, moreover, does an artist garner more glowing tributes than those employed in her praise by the press of the various cities visited. After the initial concert, the tour became in effect a triumphant progression. Boston is justly proud of this young artist, who is so rapidly winning her way to larger fame.

WINNIFRED CHRISTIE'S RECITAL.

Winnifred Christie gave a recital in Jordan Hall on the afternoon of January 19. Her program was as follows:



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Prelude and fugue in B flat minor, Bach; "Gigue," Loeilly; "Les Barricades Mystérieuses," Couperin; "Allegro de Concert," Chopin; "Glas," Schmitt; "Jeu d'Eaux," "Pavane pour une Infante Defunte" and "Ondine," Ravel; "Reflets dans l'Eau" and "Toccata," Debussy; prelude, choral and fugue, Franck.

Miss Christie is a pianist of the first order, and her playing is marked with distinction. Her touch is sure, her technic unusual, her tone large and rich, and her interpretation that of a thorough student. Particularly does she seem to sympathize with the works of the modern Frenchmen on her program—Schmitt, Ravel and Debussy. Her audience was very enthusiastic. V. H. STRICKLAND.

Understanding of Music.

We hear much, nowadays, of the value of "Musical Appreciation." It is high time that something was done to educate our audiences, and to dispel the hitherto prevalent fallacy that music need not be regarded seriously. We do not want more creative artists, more executants; the world is full of them—good, bad, and indifferent—but we do want more intelligent listeners.

I do not think it is an exaggeration to assert that the majority of listeners at a high class concert or recital are absolutely bored. How can it be otherwise, when the composers represented are mere names to them? Why should the general public appreciate a Bach fugue, an intricate symphony, or a piece of chamber music? Do we professional musicians appreciate the technic of a wonderful piece of sculpture, of an equally wonderful feat of engineering, or even of a miraculous surgical operation? It may be argued that an analogy between sculpture, engineering, or surgery and music is absurd, because the three former do not appeal to the masses in the same manner as music does. Precisely: it is because of this universal appeal on the part of music that the public should be educated to listen to good music; that they should be given, in a general way, a chance to acquaint themselves with the laws underlying the "Beautiful in Music," and should be shown the demands which a right appreciation of the art makes upon the intellect and the emotions.—Claude Landi in *The Musician's Bookshelf*.

Hinshaw's New York Recital.

William Wade Hinshaw, the distinguished American baritone, will give a recital in Carnegie Hall, New York, on the afternoon of February 17.

KATHARINE KEMP Omaha, Nebraska. STILLINGS Portland, Maine.

"Captivates Hearers by Marvelous Skill."

It was quite evident from the beautiful Tartini sonata in G minor, in which Miss Stillings chose to make her initial appearance before her Portland hearers, that in her work there was a freedom, a power and beauty of tone and a command of technic that placed her at once in the ranks of the virtuosi. Her bow arm is wonderfully eloquent, the wrist responding to her will with a subtlety immeasurable, making the tones of a velvety softness, colored always from a palate that ran from heights to depths with astonishing dexterity. There were in her interpretations a warmth and passion that found expression in the lovely "Indian Lament" of Dvorák-Kreisler, a memorable number. Again her exquisite silken tone came into view in the "Gypsy Dance" of Nachez, while Brahms' "Hungarian Dance" and "Wieniawski's 'Le Carnaval Russe'" were compelling by the extraordinary resource and brilliancy of their execution. Miss Stillings is a violinist of whom one would like to hear more, and it is hoped that she may make another appearance here at no distant time, so that more of her marvelously interesting playing may be enjoyed.—*Portland Daily Press*, January 12, 1916.

It was hardly believable that Miss Stillings was a Massachusetts girl, her stage presence was so decidedly foreign. It was of Russia—undeniable. She wears her hair cut short, as Leginska, and showed fire and mystery with the violin, as Leginska does with the piano. The purity and beauty of her tone, the accuracy of her intonation, showed the training of her foreign masters, but the interpretation was all her own. Her sureness and purity of tone were beautifully shown in her "Tempo di Minuet" by Pugnani-Kreisler, while her "Indian Lament" by Dvorák-Kreisler brought tears to the eyes, with the moaning trees and crying birds. In this she gave a remarkable display of double stopping, which she used later in her "Viennese Popular Song" and several other of her selections. Her mastery of tone was shown indeed in the "Gypsy Dance" of Nachez, which was wholly of very high notes, played with remarkable sweetness.—*Daily Eastern Argus* (Providence), January 12, 1916.

Miss Stillings gave an interesting program, beginning with Tartini's sonata in G minor. She has a beautiful tone and true, a technic which frequently carries her performances up to brilliant climaxes, as well as a temperamental disposition which enables her to give considerable variety to her interpretations. "Zortzico," by Sarasate, and "Scherzo-Tarantelle" gave full opportunities for dashing technical exhibitions, while the nocturne, by Chopin, was conspicuous for its beautiful tone. Several encores were given in a most gracious manner.—*The World-Herald*, Omaha, January 5, 1916.

The beautiful abandon of Kreisler's "Viennese Melody" suggested an Italian street in the moonlight, and in this Miss Stillings' temperamental gifts were compellingly impressive. The second group, embracing selections by Sarasate, Tschalkowsky, Kreisler and Wieniawski, displayed the same round, magnetic tone, warmth, charm and fire, and the audience was tremendously enthusiastic and evidently impressed with the unexpected and unusual treat which was afforded.—*Portland Evening Express and Advertiser*, January 12, 1916.

A Few Spring Dates Still Open.

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THE SONG OF THE BIRDS.

By ALEX. ZENIER.

St. Francis of Assisi called the birds his little sisters and preached to them. Their singing was an inspiration to the dearest of all saints, and Franz Liszt, in his serenade to St. Francis to the birds, has left us a beautiful tone picture of the incident wherein the saint gives the birds his blessing and they rise in the air with wondrous singing and fly away to the North, East, South and West, in the sign of the form of the cross St. Francis had made over them.

How we are affected by the singing of birds and how thrilling is the first note of the robin in the spring!

The voice of the birds is one of the greatest peculiarities of the winged species. It seems among many of them to be absolutely disproportionate to the size of their bodies, and shows itself in many varied forms which are the result of organic modifications of the larynx. It is important, however, to emphasize the fact that some birds do not sing; then, too, different birds sing at different hours of the day; most of them, even those having rather inharmonious voices, salute the dawn with cries more or less melodious.

A French ornithologist, De Grandval, has undertaken the notation of the songs of many of the winged warblers and found the keys in which they sing. The song of the bullfinch is shown in example No. 1.

Some birds sing at midnight, others at sunset, and others during the night. Among the latter is the nightingale, who, when the female is setting, feels it his duty to relieve the long period of her immobility by his song. Bechstein has attempted to transcribe the song of the nightingale. He found it a difficult task, one requiring the talent of an expert musician.

Bechstein admits frankly that his efforts have been far

happens that, like an ambitious tenor, his ritournelle ends in a sad crack, though it is not from lack of practice, for he is always on the job. But no accidents happen to the



EXAMPLE No. 1—"THE BULLFINCH SONG."

bullfinch. He does not pose as a grand opera tenor, but is satisfied with the modest role of an amateur—a singer of little songs.

M. Grandval records the curious fact that the song of

has been so often said of the great artist's open heartedness.

"Last winter Schumann-Heink was traveling aboard a train when word was circulated through the mysterious channels by which such things are carried that there had been a birth in one of the day coaches. Immediately, the great prima donna, a mother herself of eight children, insisted upon knowing the details. A moment later, she gave orders that the young mother and child should be brought to her drawing room. This was done, and Schumann-Heink proved herself to be a capable nurse; moreover, realizing that the recent mother was in poor circumstances and alone, the generous singer emptied her own purse into that of the sick girl, and when the train stopped at the next station to transfer the patient to a hospital, Schumann-Heink wrapped her warm fur coat about the half conscious young woman. Somewhere today there is probably a grateful woman who has wondered for a long time who it was that befriended her on that eventful winter day, and if she chances to come across this story she will know that it was no less famous a person than the much beloved and popular concert artist, Ernestine Schumann-Heink."

Baklanoff to Europe.

George Baklanoff, the distinguished Russian baritone, sailed last week on the steamship Finland for Liverpool, whence he will go to Monte Carlo, where he is engaged as first baritone for the spring season at that famous resort. Baklanoff's work with the Boston Grand Opera Company this season in America again proved his high standing among operatic baritones. The press throughout America wherever he appeared was unanimously enthusiastic in praise of his work.

Mrs. A.—Does my daughter's piano practice annoy you? Neighbor—Oh, not at all. But, tell me, what does she wear—mittens or boxing gloves?—Life.



EXAMPLE No. 2—"THE NIGHTINGALE SONG."

from successful, though he records the following items: "The song of the nightingale is divided into twenty-four parts, perfectly determined by their first and last notes, a succession of melodies augmented and embellished by trill and roulades."

One can award the same praise to the blackbird, for if his whistle is a leit motif absolutely invariable in its minor key, it is enlivened by variations always new, at least new for him, for this inveterate is, not unlike some American composers, an incorrigible plagiarist. Quoting another ornithologist, Jules Janen relates that he had before his window a tree which held a nest containing a nightingale and a blackbird. One morning he was much astonished to hear no longer the blackbird, but apparently two nightingales. Upon closer observation he discovered that the blackbird had been clever enough to make a perfect imitation of the song of the nightingale. See example No. 2.

Among the lovely song birds of the wood must be mentioned the American vireo, whose register while less extended and less rich than some others, is high and clear; his modulations are unusually varied and flexible and the voice is of unequalled purity.

Special mention must also be made of the goldfinch, who joins—a rare thing—to a voice of great power, a warm, rich, colorful tone quality. It is of him that one can say "the beauty of his voice equals that of his plumage." See example No. 3.

There is, however, one shadow on this picture—the goldfinch often sings false. He is terribly vain and gives himself unheard of pains to equal the canary, and it often

a bird does not seem to reveal or in any way to be the result of his emotions. A nightingale beside the still warm corpse of his mate, will sing his most enchanting song, showing therein not the least trace of melancholy. A bullfinch who had just been made a widower by a gunshot, flew into a neighboring tree and recommenced his clear: Re, la, la, la, si.

De Musset was right when he wrote:

When I crossed the valley
A bird sang on his nest,



EXAMPLE No. 3—"THE GOLDFINCH SONG."

Albert Spalding's Havana Triumph

What the Cuban Critics Said of Him:

AN ARTISTIC EVENT—ALBERT SPALDING'S FAREWELL.

There is in Havana a musical "elite" which deserves the greatest consideration. As it is made up of worthy artists and distinguished "amateurs," their verdict has a value that cannot be questioned. This "elite" met "en masse" at the Sala Espadero of the National Conservatory on the evening of last Tuesday to say farewell to the eminent American violinist, Albert Spalding. And it can be said that its verdict was the public consecration of the artist among us.

Few times have I witnessed such an ardent and vigorous explosion of enthusiasm, and, I may add, one as genuine, as that tributed to Mr. Spalding. The ovation at the end of the concert lasted fully over a quarter of an hour, during which time everybody present, ladies and gentlemen, standing up, incessantly acclaimed that wizard of the violin, glory of the American art, and also of the universal art.

It is unnecessary to repeat what I already stated in my former article regarding the splendid technique and exquisite interpretative talent of Albert Spalding. He can be described in a phrase: he is unsurpassable. But my judgment of him would not be complete if I failed to dedicate a few words to his merit as a composer, an aspect in which the eminent violinist also shines.

It has been my lot to hear only one of his compositions, that entitled "Alabama." It is not enough, of course, to form a definite opinion, but if we take into consideration the old adage, "By the claws we can judge the lion," I can well venture to say that that one composition of Spalding's allows us to see in him a musician of genius.

"Alabama" is only a small work, but of such a fine and subtle construction as that of those "bibiots" that at times figure among masterpieces.

Spalding has succeeded with his "Alabama" because he has known how to preserve the peculiar character of the Southern melodies, adorning them with such ability that it is dignified and elevating. It is the same thing that Sarasate did with "The Blind Hen" (Habanera), with the difference, however, that the explosions of fireworks to which Don Pablo was so strongly inclined do not occur in Spalding's work, the technical difficulties of which, in spite of being so great, do not aspire to astonish the audience through acrobatic feats, but to make them feel the aesthetic emotions with redoubled intensity.

The musical "amateurs" of Havana will always cherish sweet and pleasant memories of the brief visit made by the eminent American artist. He, on the other hand, is charmed with the city and its people.

Bon voyage to the distinguished and amiable traveler, that in the few days spent amongst us has known how to make hosts of sincere friends and enthusiastic admirers.—ISIDORO CORZO.

Albert Spalding, the great American violinist, made his farewell appearance in a third recital last night at the Sala Espadero, acclaimed amongst applause that seemed would never end. Mr. Spalding is an artist that succeeded in interesting our public from his first appearance, and who has been able to gather over 500 persons in a concert hall, and hold them spellbound, in a religious silence, with his exquisite technique, brilliant tone and impeccable manner of reading and playing, as well as a clear interpretative talent manifested in all the great violinistic works with which he has delighted us in these three recitals. He will leave in Havana a never to be forgotten recollection.

He played the three movements of the Mendelssohn E minor concerto as it is impossible to expect anyone to do it more accurately or more artistically.

By request of a large and select audience Mr. Spalding was obliged to give five encores, all of which were delicate and charming.

With the last note produced by his admirable and sonorous Guarnerius . . . the large audience stood up as if by command, and Mr. Spalding received such an affectionate ovation of farewell as I don't remember having ever seen given any concert artist of our times.

He leaves us today saying, "au revoir"; he has made us live the life of a noble and elevating art for a time that has seemed to us altogether too short.

Bon voyage and successes like those achieved in our capital are the wishes to this eminent violinist and perfect gentleman.—SIG. GONZALES (THE "OLD MUSICIAN") IN HERALDO DE CUBA, JANUARY 12, 1916.



A TRIUMPH FOR THE GREAT VIOLINIST, SPALDING.

Last night's appearance before a distinguished public of Havana of the famous American violinist, Albert Spalding, at the Hall of Espadero was an artistic sensation. Everyone present was greatly impressed, I am sure, by the reports we had of the great artist and the praise so justly given him by the press of other countries, but everything pales before the wonderfulness of this magician of the violin who with his incomparable art transported us last night to far away regions. I will not speak of the first number of the program, as I arrived a little too late to have the good fortune of hearing it. It was Juanito Torrella, our distinguished violinist, who, with great enthusiasm, remarked to me upon the great work and the wonders which Spalding had just done in the difficult execution of the "Trio del Diablo" (The Devil's Trill) of Tartini, taking the audience by storm. I heard him play the concerto of Paganini, accompanied at the piano by André Benoist.

Albert Spalding is so great, so genial, and his interpretation of that trying work was so colossal that I find no words to describe the ineffable sensations roused in my soul. If he is King of Mechanism, he is also Emperor of Interpretation, and he is still something more—he is a magician of sentiment with a soul as big as a temple. There are no difficulties for him in the mastery of the great instrument that immortalized Paganini.

There is one thing I do not believe in and that is to have Spalding mentioned as one of the four great violinists of the world. He is too great to have his personality set within a fixed number, for there are many who claim that he is the violin master of the world, and if we take his youthfulness into consideration it will not be hard to predict where he will arrive with his great intellect and his love for the art of which he is a petted favorite. I cannot think of greater enthusiasm than that which reigned last night at the Hall of the Conservatory every time he finished playing one of his selections. That was not applause; it was a storm of unrestrained enthusiasm which was kept up continuously.

To finish without giving Mr. Benoist all the praise he deserves for his great work as accompanist would be an injustice that I could not commit. The part he takes in the concert is done in such a fine way that it comes far above the ordinary. I don't know if there is a better accompanist than he is, but I am sure I have never heard him if there is one. During one of the ovations rendered to Mr. Spalding he brought the pianist by the hand to the stage making him thus participant of the triumphs he had attained.—MIGUEL MENDOZA, IN ELEFANTES.

SPALDING'S FAREWELL.

The third and last concert announced by Albert Spalding, the American genius of the violin, took place last night at the Sala Espadero of the National Conservatory. A new success crowned the farewell recital of the great violin virtuoso, of whom unperishable memories will be treasured by all of us who have had the good fortune to hear him in his three concerts.

We all remarked that Spalding was even more inspired last night than what he had been in his two previous concerts. The Mendelssohn E minor concerto was rendered in impeccable style. What prodigies of marvelous technique and wonderful tone production he displayed in the course of his reading of this beautiful composition!

He brought to its feet the large and enthusiastic audience that filled the hall, and he was showered with passionate admiration.

The notable artist is, beyond the shadow of a doubt, a glittering star. His technique is marvelous. His left hand is simply unsurpassable and his right one has a prodigious control of the bow, knowing all, absolutely all the details and secrets, necessary to obtain any effects that it may wish to produce.

What beautiful sonority, what a rich and brilliant tone, in the arrangement of Lullu, made by Spalding!

And Mr. Benoist, as ever, at an unsurmountable height, accompanied at the piano in a manner that was wonderful, unique, unsurpassable.

Unforgettable evening of purest art, of which we will all hold the most pleasant recollections!

The great artist will soon leave us for other environments, to dazzle others with the splendor of his art. May he have a "bon voyage," and the immense satisfaction of knowing that we have experienced boundless joy in admiring his artistic genius.

We will never forget him.—MIGUEL ANGEL MENDOZA, IN LA LUCHA.

The success was wonderful and such as Spalding's fame made us expect. In every number played he revealed himself as a genius. No more could be asked for.

The pianist who accompanied, André Benoist, was wonderful.—SENOR VALDE VIA, IN LA LUCHA, JANUARY 6, 1916.

EL MUNDO, JANUARY 6, 1916.

Spalding won! It had to be so. I had heard the genial violinist play during my recent visit to New York, and the opinion which I got there, was confirmed last night. As so many thousands of others who have heard the happiness of hearing Spalding, I will say that he is a magician with his bow and violin.

Last night's concert was an artistic sensation. For many years we have not had in Havana an artist of such strength as the genial Spalding. It is a great pity that his stay among us should not be a longer one.

The audience was delighted, and some persons who had heard Sarasate, declared that Spalding belonged to the same school, and had the wonderful power of that great violinist.—FOR ALBERTO RUIZ, IN EL MUNDO.

"How wonderful!" was the exclamation repeated again and again last night by an audience under the magic spell of one who, according to the unanimous judgment of the critics, is the best violinist that has come to Cuba in many years.

Incomparable in the mastery of his fascinating bow is Albert Spalding. Masters, critics, amateurs all proclaimed last night, at the Hall of the National Conservatory, the supremacy of the art of the American virtuoso, and the remembrance of those short hours will always be kept as one of the most brilliant musical fetes.

A genius is Spalding! He makes a creation of each one of the numbers he plays. The very same "Habanera" of Sarasate, which I had heard so many times played by Borudis de Salas, and the Argentine violinist, Dalman, seemed a new one to me last night. Mr. Spalding is not only a master who dominates every difficulty of his art, but he has also revealed to us as a composer. His "Alabama" is beautiful, exquisite in cadence and expression, and fine in sentiment. Why was not Enrique Argamonte there, that he might have had the great pleasure of hearing this violinist. The old teacher, who during his life has heard so many eminent artists, must not lose the opportunity of hearing Spalding. That is, if he has not already heard him. For although he is very young, this American has already a career, and also a great reputation.

Mr. Benoist, accompanying him, showed himself to be a great pianist.—ENRIQUE FONTANILLES, IN DIARIO DE LA MARINE, JAN. 6, 1916.

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JULIA ALLEN TALKS OF PANAMA AND NICARAGUA.

American Soprano Tells Of Her Impressions on Tour in Central America During the Early Part of This Season.

"One does not get the real 'Lat'in' atmosphere of Central America in Panama, for the reason that one comes in contact with the people from North America to as great, if not greater, extent than with those who are natives of the isthmus. 'It is quite natural that the interest of visitors to Panama centers almost entirely about the canal and its 'workings,' and such indeed was my case. I was awed at the wonderful achievements that have taken place down there. The locks and the mammoth dredges and the other mechanical devices that are responsible for the joining of our two great oceans impressed me almost to the point of making me sad, for it seemed a great pity that it was necessary to flood such a large area of land and thus bury so many flowers and plants and trees away from the sun they loved so well.

"In a motor boat I rode for nearly four hours on Gatun Lake, and had a most uncanny feeling when I was told that we were sailing over land where the railroad formerly had been and where small towns had stood. Dying trees, submerged to the middle of their trunks, stood like specters, with gaunt bare arms outstretched as though denouncing such devastation of Nature's work. Not a green leaf is left on the branches of these sad looking trees, but here and there tufts of green, and even beautiful orchids have grown from seeds that have been carried by the wind or by the birds, to take rest in the receptive body of these lonely trees. What a devoted mother is Nature and how wonderful are her ways!

"On the topmost branches of one of these sad old trees we saw perched mysterious and graceful pelicans, and it seemed to me that their presence only accentuated the pathetic scene. As we drew near to the shore of a point of the mainland, where we were to gather orchids, I saw a beautiful mother deer and her baby fawn rush away like the wind, and I felt that we were indeed intruders. Yet the orchids were a great temptation. They were a species of orchid that I had never seen, a beautiful white blossom, whose waxy petals sheltered a center which resembled a perfectly shaped dove with wings outspread. I was informed that it is called the Spirito Santo (Holy Ghost) orchid.

"On the following day an old missionary, a Catholic priest, who has passed thirty years in that part of Panama known as the 'Canal Zone,' acted as our guide around the Culebra Cut, where all attention is riveted at present. He was a veritable storehouse of knowledge, a dear, jolly soul, whose laugh was like that of a happy boy, and he was so optimistic about everything that he inspired his listeners. He related to us some of the wonderful experiences he had had, long before Uncle Sam took a hand in things down there. From the hilltop we looked down on the giant dredges which were trying to make an impression on the small mountain which nature had sent to interrupt the meeting of the waters. 'Why, they will never be able to remove that in six months,' I declared; 'it is not possible!' The old 'Padre' replied with his optimistic smile, 'Oh, they accomplish the impossible down here.'

"I enjoyed every moment of my stay in Panama. Every one was so charming that I was sorry to leave this delightful place, but my tour had only begun, so I said 'Au revoir' to lovely Panama and sailed northward on the Pacific. I have never seen such gorgeous sunset skies—not even on the Mediterranean—as those we enjoyed during that beautiful voyage from Panama to Corinto. After all, sunshine and tropical skies are necessary for an ideal sea trip. I love the Atlantic, but oh, those beautiful days on the Pacific are 'unforgettable.'

"Arriving in Corinto, the Pacific port of Nicaragua, I was impressed by the great number of coconut trees in this primitive little town. They seemed to be nodding their welcome to us. A special train hurried our party right on to Managua after only two hours' stay in Corinto.

"The first week after my arrival I was presented to the President of Nicaragua, Don Adolfo Diaz, a charming, reserved and dignified diplomat. When I told him I was from New York his face lighted up, and he said: 'Ah, New York! A wonderful city!' Every one seems to enjoy life in Managua, and, in fact, in all the cities I visited in Central America this is the case. The American Embassy in Managua was often the scene of some 'jollification' which kept the American spirit in evidence.

"Every one was delightful, and everything was so nearly ideal that I sang and sang and never tired. On numerous occasions I found that quite an audience congregated outside my house while I was working with my accompanist, and the neighbors begged for more, instead of complaining to the authorities, as is frequently done in the 'States.'

"The Nicaraguans, particularly the younger set, make quite a study of English, and I found that nearly all the gentlemen and many of the ladies know English quite well. They love music with all the intensity of the Latin nature, and although they seemed to favor Italian and Spanish music, yet they appeared to be equally enthusiastic about my English songs. I was really quite surprised to find that 'Annie Laurie' and 'A Little Bit of Heaven' made as decided a 'hit' with them as with the Americans.

"Nature has been prodigal with her gifts to this lovely country, and I was loath to leave it."

Another Stransky Appreciation.

That the splendid work done by Josef Stransky with the Philharmonic Orchestra is appreciated not only by musicians, but by the general music loving public as well, is proved once more by the following letter, which appeared in the New York Sun of January 24:

To the Editor of The Sun:

SIR:—I read with interest the comment of your accomplished critic on the recent Strauss concert of our Philharmonic Orchestra, and was glad to see that The Sun does not follow the general practice of praising everything foreign to the detriment of the home product. The growing appreciation, on the part of the press as well as the public, which is manifesting itself by the large audiences that attended

the concerts of the current season must indeed be a matter of great rejoicing to the managers of the Philharmonic.

The playing of the orchestra under the accomplished leadership of Josef Stransky has in the four years of his tenure shown such a steady and marked improvement that today it has few equals on this continent or abroad.

To realize the extent of the work of reorganization which the orchestra has undergone we should not overlook the many obstacles that had to be overcome in weeding out such forces as could no longer be considered assets for the realization of larger artistic aims.

It is true that the orchestra was already a fine body of players when Josef Stransky took up the reins, succeeding no less a man than the late Gustav Mahler. To improve on Mahler was no easy task, yet it is conceded today by every critic in this city that the orchestra is at present better than ever before. To hear it play Liszt, Strauss, Dvorák, to mention only a few composers who under the inspiring baton of Stransky have disclosed irresistible perspectives, is an experience never to be forgotten.

It would be unjust, though, not to say a word of Stransky's Beethoven, of his readings of Wagner, Reger, Tchaikowsky and many others. The New York Philharmonic Orchestra is coming into its own.

ALFRED LIEBAN.

New York, January 22.

CONDUCTOR CLIFTON HERE.

Young Baton Expert from Boston Talks to Musical Courier Reporter—Praises Koemmenich—Believes In American Conductors.

Chalmers Clifton, the new conductor of the Cecilia Society, of Boston, was in New York several days this week attending to personal matters and taking in concerts and opera performances. Mr. Clifton was seen by a MUSICAL COURIER reporter and had some interesting things to say regarding the Cecilia Society and other musical matters.

"The Cecilia Society," explained the conductor, "has taken on a new lease of life, what with the reawakened spirit of its members and the vital impetus gained in a practical way through the election of Henry L. Mason as our new president. We are working hard and expect to do big things. I have the greatest confidence in the future of the organization."

"Are you contemplating the production of novelties?"

"For one thing, we are to do d'Indy's 'Chant de la Cloche' at our May concert. It is a most interesting work, written in the composer's 1885 period."

"Do you intend to have the Cecilia do any a capella singing?"

"As little as possible. To do a capella singing properly—by that I mean, artistically—it is necessary to rehearse thoroughly and constantly. In this country our people are too busy to give up much time to singing rehearsals. When they answer to a choral conductor's call once a week they feel that they have done their duty amply. I am not alone in my opinion. Today I had a most delightful chat with Louis Koemmenich, leader of the New York Oratorio Society. He feels as I do about a capella singing. And, by the way, Koemmenich is a remarkably well posted musician. He knows every choral composition, old and new. I tried to call his attention to a work I discovered recently. 'Oh, yes,' he said, 'I've had that on my desk for three years.' He is remarkable."

Mr. Clifton is a serious and thorough musician, but he is young enough to be full of enthusiasm and electrical energy. He believes that the American conductor ultimately will triumph and head our orchestras and opera companies. "The one great lack in our country," concluded Mr. Clifton, "is opportunity for the young American conductor to gain experience, technic and routine. But we will remedy that in time."

"What is your favorite opera?"

"I don't dare mention it," replied Mr. Cumrox. "If I tell its name, my daughter will try to sing some of it, and then I won't like it any more."—Washington Star.



A STREET SCENE IN MANAGUA, NICARAGUA.



JULIA ALLEN IN ONE OF THE GARDENS SHE LOVED.



THE CATHEDRAL IN MANAGUA, WHERE MISS ALLEN SANG ONE SUNDAY.

BIG MILWAUKEE AUDIENCE GREET CHICAGO SYMPHONY ORCHESTRA AND JULIA CLAUSSEN.

Wagnerian Program Eloquently Discussed by Famous Orchestra and Contralto Soloist.

Milwaukee, Wis., January 20, 1916.

On the evening of January 10 the Chicago Symphony Orchestra gave a Wagnerian program to a capacity house. Julia Claussen was the soloist. One cannot but wonder what the sensations of the orchestra men were when greeted by a real audience, and whether they attributed it to our having awakened to a sudden and overwhelming love of orchestral music; to our love of Wagner; or to a deep desire to see and hear Mme. Claussen. Whatever the motive in the back of our heads we were there and were rewarded a thousandfold by this splendid program: "Die Feen" overture, "The Flying Dutchman"; Senta's ballad, sung by Mme. Claussen; "Rheingold" finale—rainbow scene, Rhine maiden's lament, entrance of the gods into Walhalla; "Siegfried," Voices of the Forest. Three songs, "Der Engel," "Träume," "Schmerzen," Mme. Claussen; "Parsifal," Vorspiel; "Tristan and Isolde," Vorspiel, and "Isolde's Love Death," Mme. Claussen. The art of the men and the art of the woman were alike supreme. Wagner must have found in Claussen the ideal woman to visualize his dream of old heroic goddesses of Teutonic myths, and in her voice and marvelous art the ideal expression of his great tales of life and love.

AN INTERESTING PROGRAM.

The following program was given by Rose Phillips and Ella Smith in the Art Society Rooms, Saturday, January 8: Schumann, andante and variations, op. 46, for two pianos; Mozart, allegro molto, from sonata, D major, op. 53, for two pianos; Bach, gavotte, from French suite, G major; fantasia, C minor; gavotte, from second violin sonata, transcribed by Saint-Saëns, Miss Phillips; Brahms, variations on a theme by Haydn, for two pianos; Debussy, "Le petit berger," "La Danse de Puck," "Cloches à travers les feuilles," "La fille aux cheveux de lin," "General Lavine," eccentric, Miss Smith; Arensky, romance and valse, from spite, op. 15, for two pianos.

Miss Phillips and Miss Smith are two of our most accomplished and representative artists, Miss Phillips having studied with Fannie Bloomfield Zeisler, and Miss Smith with Carreño and Godowsky. Their work throughout was intelligent and highly finished, giving evidence of fine appreciation of the masters' works and arousing the audience to much enthusiasm. Miss Smith's playing of the Debussy group was a delight, exhibiting to advantage her delicacy of technic and sympathetic understanding of the Debussy fancies.

CARBERRY STUDENT PRESENTED.

Frederick Carberry presented two of his students, Kathleen Wright, soprano, and Mrs. George R. Virmond, contralto, in a recital of songs and duets Tuesday evening at the Athenaeum. Each of these singers is specially gifted with beauty of tone, interpretive ability and excellent technic. The work through the entire program was most delightful and highly appreciated by the large and representative audience. Mrs. Frederick Wergin's work at the piano was a delight, as usual. WINIFRED CARBERRY.

Musurgia Quartet Rapidly Advancing in Popularity.

Under the direction of Harry Wheaton Howard, the Musurgia Quartet, of Washington, D. C., is rapidly achieving a position in the first ranks among similar organizations. Mr. Howard is the dean of the District of Columbia Chapter of the American Guild of Organists and is the organist and choirmaster at the Church of the Immaculate Conception, and under his expert guidance these artists have attained a high degree of ensemble work.

The quartet comprises Ethel Holtzclaw Gawler, soprano soloist at the Church of the Covenant; Mrs. William T. Reed, contralto soloist of Calvary Baptist Church; Richard P. Backing, tenor soloist at Calvary Baptist Church, and Edwin Callow, bass soloist of Hamline M. E. Church. Each member is an artist of merit, and the repertoire of the quartet is varied and extensive, and they are thus able to please their audiences, irrespective of the character of such gatherings, i. e., church recitals, oratorio performances, club nights, fraternal order concerts, private musicales, etc.

Saenger Declares Zona Maie Griswold to Possess a "Perfectly Placed" Voice.

Zona Maie Griswold, soprano, has been accorded the honor of being chosen at the solicitation of Oscar Saenger, the eminent vocal teacher of New York, to make Victor talking machine records, which are to be used to show the beauty and ease of a perfectly placed, sympathetic voice. Miss Griswold, who is appearing frequently in concert and

recital, has a dramatic soprano voice of a particularly sweet and appealing quality. When the news of this honor accorded Miss Griswold reached Dallas, Tex., her native city, the Pen Women of that city immediately wrote her the following letter of congratulation:

"At a meeting of the Dallas Pen Women, December 21, the following resolution was offered by Mamie Wynne Cox, and unanimously adopted:

"That, inasmuch as one of our beloved members, Zona Maie Griswold, has been selected to create vocalizing records, showing a perfectly placed voice, by Oscar Saenger, the eminent teacher and coach of New York, be it resolved, that the Dallas Pen Women send a letter of congratulations for this well earned recognition of voice production."

"We want to assure you, Miss Griswold, that not only the Pen Women, but the friends throughout the State learn with genuine pleasure of these fresh laurels and are watching the progress of its gifted daughter with keenest anticipation."

The letter is signed by Elise S. Griffing, corresponding secretary of the Dallas Pen Women.

THIRD CONCERT OF KANSAS CITY ORCHESTRA ELICITS PRAISE.

Music Teachers' Banquet—Attractive Programs by String Quartet and New Singing Club Presented—"Real American Music"—Local Bass Heard in Recital.

Kansas City, Mo., January 12, 1916.

The third symphony concert took place Tuesday afternoon, when the overture to "Der Improvisator," by d'Albert, was heard here for the first time. This was brilliantly played and much enjoyed. The B flat, No. 4, Beethoven symphony received one of the most scholarly and painstaking readings Carl Busch has given us this season. "Siegfried's Funeral March," from "Götterdämmerung," was played impressively in memory of William R. Nelson, Kansas City's great citizen, who passed away a year ago. The program ended with Smetana's tone poem, "The Moldau." Merle Alcock, contralto, sang the aria, "O Don Fatale," from "Don Carlos," and also a group of modern songs.

MUSIC TEACHERS' BANQUET.

The Kansas City Chapter of the Music Teachers' Association of Missouri held its first annual banquet on Thursday evening at the Parkview Hotel. Charles H. Cease proved a resourceful as well as charming toastmaster. Good cheer and optimism were expressed in toasts on various subjects by Alfred Huboch, George Dean, Geneve Lichtenwalter, Earl Rosenberg, Louise Parker and Mort. Morse.

SECOND CONCERT OF STRING QUARTET.

The Kansas City Philharmonic String Quartet gave the second concert of this season's series on Monday evening at All Souls' Church. As at its first concert, another work entirely new to the public was given, Tchaikowsky's trio for piano, violin and cello. The work received a notable performance by Moses Boguslawski, pianist; Margarite Fowler-Forbes, violinist; Sol Alberti, cellist. Much of the impressive charm of this amazing trio is in the hands of the pianist and Mr. Boguslawski was amply equal to all its demands. Musically and technically the quartet in D, by Haydn, opened the program, which closed with the Dvorák quartet based on negro melodies.

NEW SINGING CLUB ORGANIZED.

A new singing club has come into life this season—the Choral Club, of the Young Women's Hebrew Association, which, under the direction of Sol Alberti, gave its first concert Wednesday at the Jewish Temple. This new club of thirty young voices, under so competent a director, seems to have a future, judging from the way Brahms' lovely choral, "The Nun," was interpreted. Schumann's "The Gypsies" and a Chaminade number were also interpreted delightfully. The club was assisted by Gladys Cranston, soprano, who sang delightfully Titania's song from "Midsummer Night's Dream," and Elma Medora Eaton, violinist.

PROGRAM OF REAL AMERICAN MUSIC.

A program of real American music was given on Monday evening at the Athenaeum Auditorium. Thurlow Lieurance was the guest of honor and the principal attraction. As an investigator under the United States Government of Indian Music, he had much to offer that was worth hearing. He has learned the songs of the Ojibways, Mokis and Monlano tribes by living among them. He has harmonized many of the melodies most effectively. Two were sung by Charles Ege, with violin and flute obligato by Vera la Quay and Hubert Small.

YOUNG SINGER IN RECITAL.

Stanley Norvell, a young bass singer, who has received all his training here, recently gave an enjoyable recital at the Athenaeum before leaving for study in New York. The singing of Schumann's "Two Grenadiers" and Handel's "Honor and Arms" proved beyond a doubt that a future of more than local fame awaits Mr. Norvell if he can find the right teacher. GENEVE LICHTENWALTER.



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LOUISVILLE CONSERVATORY RECITALS AND MUSICAL CLUB EVENTS.

Quintet Club Plays Stillman Kelly's String Quartet—Other Activities.

Louisville, Ky., January 12, 1916.

An interesting recital was given at the Louisville Conservatory of Music on Monday evening, in which Frances Allen and Alma Steedman, pianists, and Abby Speed, violinist, participated. Mrs. Allen is a performer of considerable note in this city. Her selections were: "Pastorale" and "Capriccio," by Scarlatti-Tausig; "The Skylark," Tschalkowsky; prelude and fugue, No. 5, Bach; etudes, Nos. 1 and 5, from op. 25, Chopin. With Miss Speed she played César Franck's sonata for violin and piano. Miss Speed's numbers were: Mazurka (posthumous), Chopin-Kreisler; "Canto Amoroso," Sammartini-Elman; "Serenade Espagnole," Chaminade-Kreisler; "The Bee," Bytovyky. Miss Steedman played Beethoven's allegro moderato, op. 2, No. 3; "Norwegian Dance" and Vöglein, Grieg; "Petite Serenade," Gabrilowitsch, and "Fledermaus Waltz," Strauss-Schütt.

FOURTH CONCERT OF QUINTET CLUB.

On Tuesday evening the Louisville Quintet Club gave its fourth concert of the season at the Woman's Club. The program was made up of works by American composers and included Cadman's piano trio, op. 56; a string quartet by Edgar Stillman Kelly, op. 25; a piano trio, "Serenade," by Adolf Foerster, and piano quartet, op. 12, by Rubin Goldmark. This is the ninth year of the Quintet Club's work, and the large audiences attending prove what a firm hold it has upon the public. Its members are: Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Alinde Rudolf, second violin; Victor Rudolf, viola, and Karl Schmidt, cello.

FOLKSONGS AND DANCES.

On Wednesday afternoon the music committee of the Women's Club, of which Caroline Barbour is chairman, gave a charming program of folksongs and dances at the Woman's Club. Danish, Russian, Bohemian, Polish, Dutch, Hungarian, Swedish, French, Old English, and American songs and dances were given by a large number of girls from the various classes of the public schools of the city, and the performance was enjoyed by a large assembly.

PLEASING VOCAL RECITAL.

A recital given by Mrs. L. E. Daniel, in the auditorium of the Watterson Hotel, on Wednesday evening, brought out a large audience. Mrs. Daniel has a voice of remarkable range and exceeding purity. Her selections were: Olympia's air from "Tales of Hoffmann," Rosaura's aria from "The Lovers' Quarrel," "Je suis Titania," from "Mignon," and a group of English songs. With Agnew Demarest she sang the duet between Santuzza and Turiddu, from "Cavalleria Rusticana." Mr. Demarest gave Beethoven's "Adelaide" and a group, consisting of Hadley's "Yesterday and Today," Hammond's "When Into Thine Eyes I Gaze" and Hawley's "Question." The love scene from Woodford-Finden's "Pagoda of Flowers" was sung by Florence B. Talcott and Hugh M. Holmes, and the latter was also heard in "The Garden of Allah," by Marshall. Mrs. Daniel has gone to Chicago to complete her studies with a view of entering upon an operatic career.

K. W. D.

Attractive Recital Program Given at Pennsylvania State College.

At the Pennsylvania State College, State College, Pa., where Clarence C. Robinson, organist-composer, is director of music, the attached program was given, on Friday, January 14. Marie Stoddart, soprano; Mary Wildermann, pianist; Cordelia Lee, violinist, with Mrs. Eaton Frisbie at the piano, furnished the numbers. The recital was given under the direction of Clara Bowen Shepard.

The program: Sonata in D major (Handel), Cordelia Lee; aria, "Ah, fors e lui," from "Traviata" (Verdi), Marie Stoddart; etude in C major (Rubinstein), nocturne in C. op. 54 (Grieg), "Automne," "Etude de Concert" (Chaminade), Mary Wildermann; prelude from "Cycle of Life" (Ronald), "My Mother Bids Me Bind My Hair" (Haydn), "Love in Springtime" (Arditi), Marie Stoddart; "Ave Maria" (Schubert-Wilhelmj), "Caprice Viennois," "Tambourin Chinois" (Kreisler), Cordelia Lee; "Who Will Buy My Lavender?" (German), "Chanson Provençale" (Dell'Acqua), Marie Stoddart; "Four Album Leaves," op. 124 (Schumann), "Rakoczy March" (Liszt), Mary Wildermann.

Publishers and Dealers to Elect.

The annual meeting of the Greater New York Music Publishers and Dealers' Association for the election of officers is announced for February 15. The only candidates presented for president, secretary and treasurer, respectively,

ly, are W. L. Coghill (John Church Company), J. T. Roach (Hinds, Noble & Eldridge) and J. A. Glassmacher (C. H. Ditson & Co.), the present holders of the same offices. A list chosen from the leading names of the trade is presented for the office of vice-president and for the board of governors.

BALTIMOREANS ENJOY CONCERT FOR MUSIC SCHOOL SETTLEMENT.

A Worthy Project Arouses Deep Interest—Recent Symphony and Other Oriole City Events.

Baltimore, Md., January 19, 1916.

A concert was given at the Belvedere Hotel last Monday night, under fashionable patronage, for the Music School Settlement, a very worthy philanthropy that has grown from small beginnings to quite imposing proportions. The settlement was started some three or four years ago for the purpose of developing the wealth of musical talent that undoubtedly lies latent in the poor quarters of the city, especially in the Ghetto. Children of talent who are entirely unable to pay for lessons, are given free tuition, while those in better circumstances are allowed to pay a few cents per lesson. There are now nearly four hundred eager pupils, a very fair orchestra has been organized, and concerts of great interest are given, periodically, by the pupils. Monday's benefit concert should have reaped a large sum toward the support of the settlement, judging from the crowded house. Those who kindly volunteered their services were Roberta Glanville, soprano; Mrs. George Castelli, pianist; Henri Sokolave, violinist; Bart Wirtz, cellist; Frederick H. Gottlieb, flutist, and George Castelli, baritone.

SYMPHONY CONCERTS.

January has been rich in imported music. Early in the month came a concert by the Boston Symphony Orchestra, with Ernest Schelling as soloist in a very interesting composition of his own, called "Impressions of An Artist's Life." The Strauss "Tod und Verklärung" made its customary strong impression on this occasion. The next week saw the first appearance here of Percy Grainger, as soloist with the New York Symphony Orchestra. Mr. Grainger played the Grieg A minor concerto, and received quite an ovation. The orchestra presented the "Manfred" symphony of Tschalkowsky. Carpenter's "Adventures in a Perambulator" were also given for the first time here.

SERBIAN RELIEF FUND CONCERT.

On Friday night there was given a very unusual and interesting musicale for the British and Serbian Relief Fund. The house was brilliantly decorated in the colors of the two nations, and many notables were present, including His Eminence Cardinal Gibbons, who occupied a box, and representatives from the embassies at Washington.

Obrad Djurin, a young Serbian, sang a group of Serbian folksongs in a sweet and mellow tenor. The singer wore his native costume for this group, which consisted of beautiful minor songs, with a sort of religious flavor.

The concert opened with a potpourri of national airs, played by a quartet consisting of Norma Bosson, Robin Smith, Helene Broemer and Kate Bacon.

KREISLER GIVES RECITAL.

Fritz Kreisler, the violinist, gave a recital at the Lyric for the benefit of the National Junior Republic.

MRS. HEMBERGER WINS PRIZE.

The \$250 prize offered for the best setting to the Baltimore prize song was won by Mrs. Theodore C. Hemberger. Local musicians were much pleased when the envelope with the prize-winning composition was opened, and the name of a Baltimore musician discovered.

D. L. FRANKLIN.

Ethel Newcomb Will Include Novelities.

Several novelties are on the program which Ethel Newcomb will offer at her recital in Aeolian Hall, New York, Thursday afternoon, February 3. In addition to the Schubert impromptu in C minor, and G major, the Brahms romanza in F major and rhapsodie in E flat major, the pianist will play the Beethoven sonata, op. 90, and the Chopin sonata in B flat minor, while her less familiar offerings will include three compositions of Paula Szalit, the Poldini impromptu in A flat major, Arthur Schnabel's reverie in A flat minor, and Paul von Schloezer's etude in A flat major.

Gabrilowitsch's Fifth Recital.

Ossip Gabrilowitsch's fifth piano recital of the season will be given in Aeolian Hall, New York, Thursday afternoon, February 24.

WINNIPEG WOMEN'S MUSICAL CLUB OFFERS ATTRACTIVE PROGRAM.

St. Andrew's Society Celebrates—Current Musical Events—
Delightful Program of Children's Songs.

Winnipeg, January 13, 1916.

The Women's Musical Club opened its doors for the first time in 1916 on Monday, January 3, with an unusually attractive program, by Louise MacDowell, a local artist. That Miss MacDowell is the possessor of rare ability and technic, she gave ample proof in her handling of MacDowell's G minor "Sonata Tragica." Her second group consisted of five smaller works by different composers.

The Boccherini-Joseffy minuet was exquisite. Then followed Grieg's little known "Petit Haakon"; Moszkowski's "Spanish Caprice" came next, and then Sibelius' "Oriental" march, with a left hand movement that brought vividly to one's mind, the gyrations of the giant figures in the carnival at Nice.

Her last set consisted of two well known Chopin works, to which she did justice, playing them with consummate skill and tenderness of feeling; to his polonaise, op. 53, she gave a power and withal a lightness of touch that was delightful, and was equally successful in the impromptu in F sharp.

Miss MacDowell was received splendidly because of her sincere and earnest playing. She is a product of Leipsic and of latter years of Joseffy.

R. Watkin Wells, the English basso, was the assisting artist. He was in splendid voice, and gave a brilliant rendering of Gounod's "She Alone Charmeth My Sadness," and Handel's "Droop Not, Young Lover." An encore being demanded, he gave with great abandon, "Here's a Health to the King."

Fred Gee was a very able accompanist.

ST. ANDREW'S SOCIETY CONCERT.

New Year's Eve was celebrated by the St. Andrew's Society with a very fine concert, opened by the pipers of the Seventy-ninth Highlanders, playing "Auld Lang Syne," which roused all the Scotch blood present to an abnormal pitch. Beatrice Oberton sang with great success Rochet's "Angus Macdonald," Mrs. Counsel gave quite a new rendition of "John Anderson, My Jo," which was wholly delightful and much appreciated by the audience. The program was composed of well known Scotch songs, ending with a monologue, "Jones of the Lancers," one of the hits of the evening.

PROGRAM OF CHILDREN'S SONGS.

In striking contrast to the afternoons given by the Women's Musical Club, was the one presided over on January 10, by Winona Lightcap, who gave a whole program of children's songs to an audience composed, in great measure, of young people and small children. Miss Lightcap has been studying with Kitty Cheatham, of New York, and has come back to us with a repertoire replete with these delightful folksongs. Her voice is light and particularly fitted for this kind of song, and her elocution good, every word being delivered with a bell-like clearness. Her singing of Loomis' "Little Lamb" gave her audience an idea of what they might expect, its simplicity and naive charm being most appealing; her excerpts from "Hansel and Gretel," with gestures, gave one a glimpse of that delightful children's opera. She was probably at her best in "The Song of the Sandman" and "Children's Prayer" conducted by Mrs. Shale Vincent. This she gave in a way that appealed to the audience, especially the prayer.

Her Christmas songs were appropriate, and as she gave a translation of them before singing, her young audience understood them.

The "Wiggly-Woggly-Poliwog," with its quaint words and movements, won tremendous applause, and as an encore she gave "The Porcupine," a clever little song. She was assisted by Flora Elliott, pianist, who gave the short

Elsa Fischer and the Elsa Fischer String Quartet, con-Pond" and "Polliwogs' Cake Walk."

Cecile Driscoll was a very able and helpful accompanist, who by her clear work contributed greatly to the success of this delightful afternoon.

LADY DEB.

Cecil Fanning Gives Two Recitals in Pittsburgh.

On Saturday evening, January 15, and on Monday morning, January 17, Cecil Fanning, with H. B. Turpin, his accompanist, filled his fifth and sixth engagements in Pittsburgh in three years. On January 15 Mr. Fanning gave one of the series of concerts on the Sewickley Concert Course. This course has been in existence two years. This was Mr. Fanning's second engagement on this course.

On January 17 he gave a recital for the Twentieth Century Club, which proved so successful that he was at once engaged for a return engagement with the same club on the 29th of the present month. Mr. Fanning, by his unusual recitals, creates such a splendid impression that return engagements practically always result. The present

week he is filling his second return engagement with the Mozart Club of Jamestown, N. Y., and his fourteenth engagement in Cleveland.

ELSA FISCHER STRING QUARTET HEARD.

Delightful Program Performed at New York Tonkuenstler Society Concert.

Elsa Fischer and the Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, gave a program of merit on Tuesday evening, January 18, at the New York Tonkünstler Society concert, before an audience of members (musicians) and their friends.

The concert opened with Ernst von Dohnany's sonata for piano and violin, in C sharp minor, op. 21, in which Elsa Fischer and Mrs. August Roebbelen displayed their artistic powers and musicianship. This was followed by a group of five tenor solos, well sung by George F. Reimherr, with Emil Breitenfeld at the piano. The next number was variations on a Breton air, from the C minor sonata for piano and viola, op. 10, by Alexander Winkler, delightfully played by Lucie Neidhardt and Mrs. August Roebbelen.

Dvorák's string quartet in F major, op. 96, was the closing number, and the reading it received at the hands of the four young artists was highly artistic.

Too much praise cannot be given the members of the Elsa Fischer String Quartet. Their conscientious work and high ideals have brought them to the forefront of chamber music organizations.

The hearty applause and congratulations the ladies received is evidence of their high standing among professional musicians and music lovers in general.

Mrs. Oscar Saenger's Third Musicales-Tea.

At her third musicales-tea, Tuesday afternoon, January 18, Mrs. Oscar Saenger was assisted by Miss Lilly, in receiving. These "at homes" have become quite the fad among music lovers and professionals. Every tea brings out many of the old pupils who have flown from the "studio roost."

Mr. Saenger presented a few of his students at this tea who had never sung in public and they did themselves and their eminent teacher justice.

Melvina Passmore, a young soprano, rendered the first and second arias from "The Magic Flute" in a worthy manner, her tones being true, flexible and well modulated. Her German enunciation was especially good.

Evelyn H. Edwards was equally as proficient. Her selections consisted of "In Quelle Trine Morbide" ("Manon Lescaut"), "The Star" (Rogers), "Une Bel di Vedremo" and "Will o' the Wisp" (Spross).

Albert Wiederhold, bass-baritone, who has recently been engaged by a talking machine company, dropped in long enough to sing two very charming songs, "Im zitternden Mondlicht Wiegen" (Haile) and "Till I Wake" (M. S. Worden). So great was his reception that he was forced to sing again before the guests withdrew.

Alice McNutt's glorious voice is bound to make her one of the most successful artists of the future. It is a soprano of the finest quality and she handles it with evident grace. "She Never Told Her Love" (Haydn) and "Widmung" (Schumann) were the numbers.

Conal Quirkie assisted at the piano. Sidonie Spero and Della Daynes Hills poured at the tea table.

Students of the Reyl-Krahé Vocal Studios in Demand.

Blanche Tintle, the promising young lyric soprano, who made such a favorable impression as Princess Bulbul at the performance of the operetta of the same name by Rhys-Herbert sang recently at a musicale given by students of Hunter High School, New York (arranged by Miss H. E. Reed). Her numbers were "The Swallows," by Frederick Cowen, and Tosti's "Good-Bye." The young singer won much praise for the artistic rendition of her numbers.

Lucy Reyl, fourteen years old, played the accompaniments to Miss Tintle's songs in a very creditable manner.

On January 1 Miss Tintle was the soloist at a concert given by the German-American Boys' Choir Association at Maennerchor Hall, New York, where she sang "Elsa's Dream," from "Lohengrin"; "How Wondrous It Must Be," by Franz Ries, and as an encore "The Last Rose of Summer." The sweetness of Miss Tintle's voice, her bird-like high notes, and the clearness of her enunciation won much favor.

Gladys Comerford, fourteen years old, of the Reyl-Krahé vocal studios, sang J. Wiegand's "Ave Maria" on Christmas Day, at St. Joseph's Church, New York, with such effect that the churchgoers thought some grown up singer was the soloist.

The opera school of the Reyl-Krahé vocal studios has in preparation (for the next pupils' performance) the first act of "Cavalleria Rusticana."

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OSSIP GABRILOWITSCH SCORES WITH CHICAGO ORCHESTRA.

Two Concertos Performed by the Distinguished Pianist—Zoellner Quartet Gives Fine Account of Itself—Harold Henry Plays for Amateur Club—Povla Frisch in Song Recital—General Reviews and Items Covering Recent Events.

Chicago, Ill., January 23, 1916.

The Chicago Symphony Orchestra offers each week musical joys so supreme that it almost seems as though nothing could enhance the programs. The soloist of each occasion lends welcome variety. However, a color somewhat warmer and brighter was reflected last Saturday evening by the pianist, Ossip Gabrilowitsch. Such absolute poetry as pervades his work is rare. In the D minor concerto of Mozart this artist's carrying power as regards pianissimos fell nothing short of the remarkable, and the ease with which he negotiated prodigious feats of technic gave the auditors full opportunity to enjoy his interpretation unmarred. This achievement was repeated in the Weber concerto.

Frederick Stock and his players were heard in the "Leonore," No. 3, overture by Beethoven, the Enesco suite, delightful only in spots, and the Alfvén E major symphony, No. 3.

ZOELLNER QUARTET CONCERT.

Following close upon the Flonzaley Quartet came the Zoellner Quartet of Brussels to the Fine Arts Theatre, last Sunday afternoon, Harry Culbertson presenting this organization in his series. Interest from several viewpoints is attached to this string quartet, mainly from the fact that its work is highly artistic, and that four members of one family are so highly gifted. Again, Antoinette Zoellner plays the first violin exceedingly fine and is perhaps the only woman in the world to occupy a similar position. Long association doubtless is responsible in part for the Zoellner marvelous ensemble and spirited rhythm. The program opened with a splendid rendition of the Haydn quartet, op. 64, No. 5.

HAROLD HENRY PLAYS FOR AMATEUR CLUB.

The Amateur Musical Club presented Harold Henry, pianist, in recital last Monday afternoon, January 17, at

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the Illinois Theatre, when he played an exceptionally well arranged program, which opened with the César Franck prelude, choral and fugue, in which the pianist disclosed a facile technic, beautiful tone, polished style and sound musicianship. Scriabine's impromptu in F sharp minor, "A Song of the East," by Cyril Scott, and Chopin's scherzo,



HAROLD HENRY,
Pianist.

op. 54, were the numbers that comprised the second group. Each one of those numbers found favor with the audience, which lavished its applause on the recitalist. The Grieg ballade, op. 24, met with such a spontaneous demonstration that Mr. Henry was compelled to add an encore. The last group included the intermezzo by Brahms, MacDowell's "March Wind," superbly rendered by the pianist, Rosseter Cole's legend, op. 31, and Godowsky's symphonic metamorphosis of themes from Johann Strauss "Fledermaus," which concluded one of the most enjoyable piano recitals heard during the present musical season.

The Amateur Musical Club's 138th artists' recital will rank among the very best heard under its auspices.

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AT NORTH SIDE TURNER HALL.

Zero weather reduced, in the main, the concert audiences of Sunday to a comparatively few devotional souls. This statement may be justly taken exception to by the Ballman audience, however, at North Side Turner Hall, for the hardy German forces of Chicago who go for the great pleasure which an entire afternoon of music affords, were there en masse. Martin Ballman, the director of the thirty-five piece orchestra, rewarded their loyalty by a delightful program. The soloist heard by the writer was a very excellent contralto, Elsa Straud, with magnificent volume and range, and a lovely colored voice. Her aria from the Thomas "Nadeshda" was well done. In the second group she gave in the vernacular interesting interpretations of a number of German songs.

ARCHE CLUB FEATURES WARREN PROCTOR.

Warren Proctor, the Chicago Grand Opera tenor, was featured as soloist at the Arche Club, last Friday, on the occasion of "Music Study Class Day." A distinguished audience greeted him, and waxed demonstrative over the artistic calibre of this tenor's work. His voice, too, displayed its usual beautiful quality.

Mr. Proctor's first group consisted of two German numbers (Schuman and Schubert) and a Leoncavallo aria. McGill's lovely "Duna" was the encore. The delightful number of the second group was Van Grove's chanson, still in manuscript. It is dainty, and unique with a lilting rhythm wholly charming. Mr. Van Grove, who is also a pianist par excellence, has made a telling step in the song-writing world. Several other local composers were represented at this appearance, which proved in part to be a mistake. The Ware, "The Last Dance," made an appeal which was flattering both to composer and interpreter.

JENNY DUFAY IN NEW YORK.

Jenny Dufay, the charming coloratura soprano, formerly of the Chicago Grand Opera Company, passed the week-end here en route to New York. Miss Dufay has been in great demand in the South this winter, as well as in the East, and January 20 and 25 will find the little prima donna appearing in two New York recitals.

MME. POVLA FRISCH IN RECITAL.

Mme. Povla Frisch, soprano, made her initial bow to a Chicago audience in recital at the Fine Arts Theatre, last Tuesday afternoon, January 18, under the direction of the Musicians' Concert Management of New York City, and the large and fashionable audience that was on hand revealed able management on the part of the direction. Mme. Frisch had arranged an unusually interesting program, well balanced and superbly rendered. It opened with the aria, "Gloire a la Nature," by Beethoven, given in true classical mood by the recitalist, who sang in the same vein the Handel "Air de Poppee." Durante's "Danza, Danza" concluded the first group. The next group was opened with a song from Gretschaninoff's "La Steppe," which made the atmosphere of the Fine Arts Theatre seem even colder than it was in reality, as this song impressed the auditors with the frigid climate of Russia. The number has much to recommend it to other recitalists. It is seldom placed on programs, though its place has its raison d'être, especially as rendered by the Danish soprano. The next offering, "La Reine de la Mer," by Borodine, is also a song which might be placed on many programs. It is very odd and in it the recitalist made an especially pleasing impression. The French group included also "Chanson du printemps" by Gounod, Duparc's "Chanson triste" and Chausson's "Les Papillons." These three songs have been heard often, but as presented by this recitalist, they gave new pleasure.

The American school was represented by John A. Carpenter's "I Am Like a Remnant of a Cloud of Autumn." Like every song from the pen of this prolific writer, this composition is most original and had an excellent interpreter in Mme. Frisch. Other composers inscribed on the program, whose compositions, however, were not heard by the writer, were Alexandre Georges, Schumann, Strauss, Brahms and Schubert.

To resume, Mme. Frisch made a very pleasing impression at her debut here. Her voice is large, well placed, and its possessor knows how to shade it to best advantage. Furthermore, she enunciates perfectly French and English, and likely she finds herself at home also when singing in German. Besides being a singer, Mme. Frisch is an artist and a musician. She revealed those qualities by the manner in which she rendered her songs. She sings with her head as well as with her throat and gave unalloyed pleasure to the many dilettante who attended to hear one of the best recitals given here last season.

Mme. Frisch was assisted by Jean Verd, who supplied most artistic accompaniments, and whose pianistic support of the recitalist was most adequate.

LADY MANAGERS VISIT THIS OFFICE.

Mrs. Herman Lewis, the well known New York manager, called at this office this week.

Another lady manager who called at the MUSICAL

COURIER Chicago office during the past week was Annie Friedberg, also of New York.

ARTHUR BURTON IN RECITAL.

The Ossoli Club presented Arthur Burton, well known baritone and vocal teacher, in a recital at the Highland Park Club House, last Thursday evening. Mr. Burton's program contained old German, Buononcini, George Munro, Richard Leveridge, Schumann, Reger, Johns, old Irish, Homer, John Carpenter, Burleigh and Manney numbers. His success was that which is always his when he sings in recital.

CHICAGO ARTISTS ASSOCIATION CONCERT.

A concert of the Chicago Artists Association was held in the Florentine Room of the Congress Hotel, Tuesday afternoon, January 18. The program was of keen interest to Chicago musicians, as it presented only Chicago composers. John Alden Carpenter, Lulu Downing, Leo Sowerby, Lee Roberts, Sturkow-Ryder, Herbert Hyde and Olaf Anderson were among those represented, and the program ended with Mrs. Downing's "Pipes of Pan."

HANNA BUTLER PRESENTS ARTIST PUPIL.

Hanna Butler, one of the best known teachers and singers of Chicago, presented one of her artist pupils, Genevieve Barry, in recital at Thurber Hall, Fine Arts Building. The recital was a most unusual one, and would have done credit to the best singers of the country. It was a striking commentary upon the thoroughness of Mrs. Butler's methods, and made it quite clear that she countenances nothing but the best. The program contained selections from Handel, Schumann, Schubert, Debussy, Massenet, Rimsky-Korsakov, Vidal, John Alden Carpenter, Campbell-Tipton, and many others. Miss Barry, who has a lyric soprano voice of unusual range and sympathetic quality, also showed that she could give not only those songs demanding the sustained quality, but in the "Mignon" polonaise gave a demonstration of coloratura work which would have done credit to a much more mature artist. Mrs. Butler certainly has reason to be proud of such work as was accomplished by Miss Barry on the evening in question.

CONCERT BY NORTH SHORE ORGANIZATION.

On Sunday evening last, at the North Shore Congregational Church, the North Shore Choral Association, under the leadership of Elmer J. Crabbs, with the assistance of Isabel Richardson, soprano; Winifred McGaw, contralto, and T. A. Remington, bass, gave a very praiseworthy performance of Handel's "Messiah."

Miss Richardson, whose work has been commented upon in these columns, deepens the good impression of her work at every appearance. Her voice is lovely, and she has a fine conception of the spirit of oratorio. Her "I Know That My Redeemer Liveth" was read with a dignity and sonority of tone and a conception of the words which will place this young singer among those of the first rank.

DOROTHEA NORTH SINGS FOR ARCHE CLUB.

On January 19 Dorothea North, soprano, was the soloist at the annual luncheon of the Arche Club. The meeting was held in the grand ballroom of the LaSalle Hotel, and Miss North sang songs by Carpenter, Leoni and Cadman. As usual she scored a tremendous hit, and was entertained afterward by different members of the club.

STURKOW-RYDER IS BUSY.

Theodora Sturkow-Ryder played in Des Moines, Ia., Monday evening, and returned to Chicago in time to appear on the "Chicago Composers' Day" program at the Chicago Artists Association on Tuesday afternoon, and later at the Lake View Musical Club, where her "Rhapsodie Russe" was played by Zetta Whitson.

NEWS OF CHICAGO MUSICAL COLLEGE.

After hearing more than one hundred girls between the ages of six and fourteen years of age sing in open competition, Prof. Henry B. Roney, head of the choir training department of the Chicago Musical College, has selected Clara Platnichky, of Forest Park, thirteen years of age, for the free scholarship. Miss Platnichky possesses unusual musical talent and her rating was 100 in everything—voice quality, accuracy of ear, sight reading and musical temperament. Mr. Roney selected Blatchford Kavanaugh, who is known as this country's greatest boy soprano, in an open competition of the same sort. A public concert will be given by the Girls' Chorus and Boys' Choir during the coming term.

The guest artist recital given by Arthur Middleton, basso of the Metropolitan Opera Company of New York, last Saturday morning, in the Ziegfeld Theatre, brought out the largest crowd that has attended any of this season's college recitals. Friends of Mr. Middleton who knew him as a student and teacher in the college flocked to the thea-

tre and gave him a reception which should prove to him that he has not lost his place in the hearts of his Chicago friends and admirers. The theatre was crowded to the last rows and late comers were unable to secure admission. Following the program Mr. Middleton was entertained at luncheon by Carl D. Kinsey, manager of the college, and the men of the faculty who had been close friends of Mr. Middleton.

Ethel M. Overbach, soprano, who is doing advanced work under the direction of Ettore Titta Ruffo, of the Chicago Musical College, sang on Sunday night at the Eli Bates Settlement House. Stanley Deacon, of the faculty, was at the piano.

Mabel A. Rippe, a graduate and post graduate of the Chicago Musical College, has been engaged as a substitute teacher in the preparatory piano department. Miss Rippe is an accomplished musician and has an enviable reputation in Chicago as an accompanist and concert pianist.

BUSH CONSERVATORY ITEMS.

It is quite pertinent that Kenneth M. Bradley should at this time have prepared for the interested public a series of lectures dealing with what he calls "Civic Art." Mr. Bradley, whose time is principally devoted to duties as demanded by the presidency of Bush Conservatory, has arranged to allow some time for lecture giving. He has appeared before audiences all over the United States, and his unusual educational advantages, vast experience and gift for public utterance has qualified him beyond many for the place of authority which he commands among musicians.

The civic art lectures combine three distinct features. The three morning lectures are addressed to the women of the community. The subjects of these talks being "Art," "What Is Expression in Art?" and "Artistic Temperament." The subject of the second feature, which consists of three afternoon talks to the school children, are "Rhythm," "Melody" and "Harmony." The third feature of the course, "Art and the Layman," is an evening lecture, which appeals to the men of the community with a view of awakening their interest in civic art.

In dealing with his subject Mr. Bradley does not block his purpose by employing technicalities intelligible only to the profession, but rather furthers his objects by speaking in terms comprehensible to those who perhaps have not studied the subjects closely.

Repeated requests are made for his lectures from all parts of the country, so he will have to limit his engagements for this spring to two or three weeks and the same period on the Pacific Coast. He leaves this week for Washington for a conference at the White House, and will return next week.

Mme. Rive-King, of the Bush Conservatory, is filling engagements in the East, and will be absent from the conservatory this week.

Wednesday, January 19, a studio expression recital was given by the students of the school of expression, under the direction of Mae Julia Riley.

Friday evening students of the Bush Conservatory gave a concert at the Albany Park Baptist Church, under the auspices of the Young People's Club.

Friday evening, February 11, Grace Stewart Potter, pianist, and Rowland E. Leach, violinist, will be heard in a sonata recital at the Bush Conservatory. This will be the second of the series of historical programs.

CHARLES DALMORES IN SONG RECITAL.

A song recital by Charles Dalmares, the eminent tenor of the Chicago Opera Association, will be given on Sunday afternoon, February 6, at 3.30 o'clock in the Blackstone Theatre. The assisting artists will be Leon Marx, violinist, and Charles Strony, accompanist.

HANNA BUTLER'S PUPIL BUSY.

Edna Ellison, a pupil of Hanna Butler, has been engaged as understudy in the "Princess Pat" company. Miss Ellison has been doing professional work in the East since last summer and has been most successful in her undertakings.

MARY WOOD CHASE SCHOOL NOTES.

Zetta Gay Whitson, head of the violin department of the Mary Wood Chase School, is a violinist who is rapidly becoming known for her success in introducing new compositions.

Last season, it will be remembered, she played for the first time in Chicago two very worthy compositions, the "Fantasiestück," by Hugo Kaun, and the "Ascension" sonata, by Cecil Burleigh, besides some tone poems by the latter composer.

On Tuesday afternoon, "Chicago Composers' Day," at the Lake View Woman's Club, Miss Whitson played for

the first time in Chicago "Rhapsodie Russe," by Sturkow-Ryder, with the composer at the piano.

Mary Manning Nelson, reader, and Emma Menke, pianist, members of the faculty, gave a program, Monday, January 17, for the Kaskaskia Chapter, Daughters of the American Revolution, at the Chicago Historical Building. Mrs. Nelson read "The Story of Audrie."

NEW YORK MOZART SOCIETY TO PRESENT OPERA.

Progressive Organization Makes Innovation in Afternoon Musicales Programs.

Close observers, and even the less personally concerned, have been following with pleasure and pride the steadily growing interest for the best in music, which our own country is steadily offering. This is illustrated not only by the attempts of the lesser known communities to support their own symphony orchestra, to provide amateur operatic performances, but also by the increase in understanding and patronage of the best in the leading musical centers.

Musical clubdom deserves credit for much of this impetus, ranging from the leading New York musical societies to the more inconspicuous, though diligently active sisters in the smaller art communities throughout the country.

Our metropolitan city has much to boast of in the way of these musical organizations, conspicuous among which is the New York Mozart Society, whose very efficient president, Mrs. Noble McConnell, supported by a strong and capable body of directors, has provided the society each season with leading soloists of the day; and it remains for this progressive body of New York society women to lead off in presenting grand opera to its members and guests, at its afternoon musicales. Comment seems almost unnecessary, the facts in themselves speaking strongest for this prodigious task. That is to say, for its February 5 musicale, to be given at the regular place, Hotel Astor, New York, this society is to be provided with the entire second act from Flotow's "Martha" and the "Garden Scene" from Gounod's "Faust" in costume under Milton Aborn's direction with an orchestra of twenty-five men. Estelle Wentworth (Lady Harriet), Elizabeth Campbell (Nancy), Albert Parr (Lionel), Gilbert Wilson (Plunket), Hugo Lenzer (Sir Tristan) will sing the "Martha" music in English, and Estelle Wentworth (Marguerite), Elizabeth Campbell (Siebel), Mary Louise Wallace (Martha), Henry Weldon (Mephistopheles) and Salvatore Giordano (Faust) are to present "Faust" in Italian.

In addition to the above the Stanley Quartet will open the performance of the afternoon with "A Persian Garden"; the orchestra, conducted by Joseph Pasternack, will be heard in the "Martha" overture; Luigi Zavalloni will be heard in a cello solo, and preceding the acts from the operas, Henry Hexter will give résumés of the story of the operas. William Axt will be at the piano. All this is scheduled for the February musicale.

In the grand ballroom, Hotel Astor, two operas are programmed for the April musicale, i. e., Wolf-Ferrari's "The Secret of Suzanne" and another to be chosen later. Thirty-five men will compose the orchestra then.

At the March afternoon event, Anna Fitzu and Andrea de Segurola will offer a sketch in costume, composed by Mr. de Segurola.

Maria Barrientos, the new Spanish coloratura soprano of the Metropolitan Opera Company, with Hugh Allan, baritone, is to furnish the program for the second private concert, grand ballroom, Hotel Astor, on the evening of February 16.

All of the foregoing in itself speaks for the prodigious energy, thought, time, to say nothing of the big monetary consideration involved, which the leading spirits of this New York society are doing to fulfill the purpose of a standard musical organization.

Elsa Maxwell, Suffragette Composer.

Elsa Maxwell, who wrote the music for the suffragette operetta (text by Mrs. O. H. P. Belmont), "Melinda and Her Sisters," to be produced for the benefit of the suffragette cause at the Waldorf-Astoria on February 18, is an American girl, born in San Francisco, but she has spent the past eight years in South Africa and England and has scored successes there with ballads, piano pieces and works for the stage. Before she left New York, eight years ago, she was an artistic protégée here of Leo Feist, the music publisher.

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CORRESPONDENT DISCOURSES ON

NEW LEHMANN AND ELGAR WORKS.

Also Feels Thrills of Christmas Carols and Dwells at Length on English Carol Singing and Westminster Cathedral Music—Astor Family History and Other Matters.

33 Oakley Street, Chelsea,
London, S. W., December 27, 1915.

May I permit myself hereby to tender my best wishes to all my many friends on the other side of the Atlantic for the coming year and many more? I say "friends" advisedly, but I am not going to tell some I know just why at this moment!

It is a full fortnight since last I, metaphorically, took up my pen to write to you. By the way, what is the plain English modern equivalent for that fine, old-crusted remark, now that pens have been removed in favor of type-writers? And I am writing this because I have been deeply moved today, within the octave of Christmas, by two performances, so to say. A little later I shall have to tell you all about two new works which are on the point of being produced for the first time. One, which comes off tomorrow, is Liza Lehmann's operatic version of the ancient morality play, "Everyman," the other is Algernon Blackwood's play, or fantasia, called "The Starlight Express," the abundant incidental music to which has been provided by Sir Edward Elgar, down for production on Wednesday.

Mme. Lehmann, well known as a singer, has for many years adopted the habit of a composer. Among her compositions are an operatic version of "The Vicar of Wakefield," in which, if I mistake not, my old friend, David Bispham, performed many times ere yet he shook the dust of old England from his feet; and a version for mixed vocal quartet of sundry quatrains from "Omar Khayyam." Incidentally I may remark that I had almost come to regard Omar as an English schoolboy, when some years ago I was invited as guest to a dinner or two of the Omar Khayyam Club here. After the dinners there were many speeches, and all the speakers talked of Omar with an easy familiarity as if for all the world they had been at school with him and his fidus Achates, Fitzgerald. Perhaps they had. Some seemed old enough, while the general run of the language employed in the speeches was pleasantly archaic, and not in the least what those same beings used to each other when rescuing their hats and coats after they had quitted the sacred precincts. But this is a digression. Mme. Lehmann's Omarism was "The Persian Garden." Now to my mittens.

CHRISTMAS CAROLS.

The thrills I have referred to at the beginning of this letter were derived from the carol singing this afternoon at Westminster Abbey, where Sir Frederick Bridge rules over the music, and at Westminster Cathedral, where a similar office is held with magnificent success by Dr. R. R. Terry. Now carols have been a kind of habit of mine for more years than I care to remember. On my return from your blessed land in the year of God 1878 I went to work with a tutor at a place called on the map Week St. Mary, in Cornwall, preparatory to going up to Cambridge University. There, and in all the surrounding country and villages, which were many miles apart, over moors, marshes, and so on, carols were sung on every conceivable occasion. Week St. Mary, the vicar of which was my tutor, was so remote from civilization, fifteen miles from a postoffice or a railway station, in days when there were not even the germs of motor machines, that it had to be, as it were, self contained.

So far as memory serves, the nearest village was seven or eight miles away, and even at that was at least as unsophisticated as our own little village. Wherefore each village possessed its own carols. But don't run away with the idea that these had anything to do with the Church, with the "While Shepherds Watched Their Flocks by Night" kind of thing! Not a bit. We had our carols for any village jollification, a marriage, a funeral, harvest, cider pressing, hay carrying, and so on. The carols, no doubt, were a descendant from the brave days when everything spiritual, by which I mean not material, was derived from the village priest. And they were the merriest things in the world, which can hardly be said of the modern carol, can it? There were carols with text, to be sung, of course; there were carols to be danced to, and there were carols to be sung as well as danced to simultaneously.

The wealth of these things can be imagined, especially if you remember that each village possessed its own carols and would not be found having any knowledge of the carols of a neighboring village. I, with a curate from the neighborhood named A. W. Malim, long gathered to his fathers, God rest him, made a substantial collection of

these carols of Week St. Mary, nearly all of which were then written down for the first time; but a stupid servant in the rectory used my bundle of MS. for lighting the fire, and their end was carbon! Many years afterward I came across a book the name of which I have forgotten. In that book I happened upon one or two of my old carols, but they were almost unrecognizable, so formal had they become in their dress of minims and crotchets, their 1, 2, 3, 4, for all the world as if they had passed through a Parisian Ballet school or a University examination. When I heard them sung and danced to them there was nothing so formal as a half-note in the county. They were sung as the peasants felt them. When they degenerated into a kind of "hymn ancient or modern" I gave myself up to thought, to the pleasant pastime of raking up the dead past.

I could not help thinking of all those happy hours far back in my youthful days a generation and a half ago, when Cornwall's landscape smiled and all was young and fresh, happy and on the lap of the gods.

There at Westminster Abbey I found all the rigid formality of the "hymn ancient or modern." It was magnificent. I do not ask to hear more exquisite choir singing. But even where, as in the wonderful "A cunabulis sis dux, O parvule," with its fifteenth century melody of rarest beauty, the element of freedom of my old Cornish village carols seemed indicated, none of it was forthcoming in the Abbey. The very formality of the performance was to me an annoyance. It was too perfect. I felt that the choir would sing any given carol precisely in the same manner every day of the 365 of the year, there would be the same ritardandos, the same rubatos, the same slacking of tempo in the first verse, the same pp, the same mf, year in, year out. That has never been my idea of carol singing, because the carol had in its original existence nothing to do with the Church, any church, beyond this, that the Church was primarily responsible for any art life that existed in the days lang syne, or, rather, for its survival, a different matter, I grant!

Now at the Westminster Cathedral, the dream of Cardinals Wiseman, Vaughan and so on, the carol singing, though strongly rhythmical, yet created the impression that no given carol would be sung by that magnificent choir twice in precisely the same way. There was a feeling, however imaginary, of the communal expression. Moreover, one of the carols sung, an old Irish melody arranged by Hubert Bath, I think it must have been, was one of the most exquisite things I have heard from a choir in many a long day. Do you take my meaning? I know not if carol singing is with you as it is over here in parts of England. If it is, do you see the difference I would mark between the archexcellence of the well-trained choir without the independent communal spirit and the equal excellence of the equally well trained choir which, in spite of and not at all because of that training, yet possessed the sublime quality of independent feeling? To me, who feels as I do about these things, there was all the difference in the world. In one the art was patent to the least well-informed. In the other the art so concealed itself that it was never anywhere apparent. It was my Cornish singers over again, refined and polished, yet magnificently independent. There, I think, lay the essential difference. And how enormous it is!

Now a word to the wise. When Americans visit London, who are interested in the old music of the Church, Westminster Cathedral is one of the places to hear it in as near perfection as possible. But they should go before the Cathedral is completed. I feel it can never be the same when the—but no, I am walking out of my own province! I defy the emotional to find over here a more strikingly emotional element than that of Midnight Mass at Westminster on Christmas Eve, save perhaps during Holy Week, when that music is gloriously beautiful. There among the hale and ill, the whole and the damaged, the rich and the poorest poor, we heard the other night a Mass of Vittoria, "Simile est Regnum," and in a long life I have never been so deeply moved. But I must stop.

"EVERYMAN."

London, S. W., January 3, 1916.

Where the old year glided into the new we had rather an exciting time in our metropolitan musical life, for within the course of a couple of days we actually wit-

nessed the production of two new musical stage works by native composers! True, neither was precisely an opera, but also neither was that hideous compound, the musical comedy, or worse, a *révue*! One of them was Liza Lehmann's setting for the stage of the old fifteenth century morality play, "Everyman"; the other was Algernon Blackwood's fantastic, with music, largely incidental, by Sir Edward Elgar, called "The Starlight Express." And a mighty fine contrast the two presented. For the morality affair was over almost before we had begun to realize that it had begun, and the other, once it had started, seemed as if it would never come to an end. Strictly speaking this is not quite fair, from the very nature of the case. But approximately it is true, nevertheless.

LIZA LEHMANN'S "EVERYMAN" MUSIC.

I am not aware if Dr. Walford Davies' setting in cantata form of "Everyman" was sung all over the American continent as it was all over Great Britain a few years ago, after William Poel revived the play itself some twelve years ago. Anyhow, it was Dr. Walford Davies' work that brought the idea of the old play into prominence, and what I take to be positively the final result is Liza Lehmann's effort. As it does not figure in the scheme of this week's performances at the Shaftesbury Theatre I presume it has been removed from the repertoire already after two performances. But that is no reason why a few words should not be recorded about what undoubtedly was an uncommonly serious effort by a female composer to express herself in the highest form of the musical art. Where I think she failed at the outset was in so boiling down the old play that her version became somewhat incoherent in the process. I know that in these days of stress and excitement it is short, sharp, hysterical little things that are wanted. Mme. Lehmann got the shortness all right, but no man could be other than dull with a book like hers on the opera stage. Everyman, summoned by Death, is not cheering at Christmas, and not even the great genius could conjure up a real vital interest in Riches, Good Deeds, Fellowship, Beauty, and so on. Mme. Lehmann is no genius; but she is clever, as she showed in her cantata, "In a Persian Garden." But all these stage puppets from the centuries long dead hampered her because they were never human beings, but only types of poetical imaginings, and the day for the revival of this kind of museum specimen is not now. Her talent lies in the mak-

ing of singable lyrical songs for one or more voices. Also it is only too true that stagecraft is not her strong point.

"THE STARLIGHT EXPRESS."

Nor is it of Algernon Blackwood, who, however, had the help of Violet Pearn, apparently for the express purpose of the stagery of "The Starlight Express." Yet a work less well adapted for the stage than this was at the opening matinee I have not often seen. It is a play for children, this "Starlight Express," or train of thought. It deals with star-dust and sympathy and its softening effect upon the old and crusty in this wicked (but nevertheless best possible) world. It is full of symbolism and it added a new word to the language in "Wumbled," which is the state one is in when all the world is unsympathetic and our livers are a little out of order. I suppose Blackwood was really quite wrong from beginning to end, because the dramatic critics nearly all said so, all save the Times and the Daily News, and they are the most readable, curiously enough. But our dramatic critics are far worse than our music critics in finding fault with a cow because it is not a horse, which they expected to see. So unless you understand their idiosyncrasies you may be puzzled.

NOT ELGAR'S FAULT THIS TIME.

Elgar's music, however, is to me quite another story. There is one tune, a kind of glorified leitmotif, which permeates the entire score. Thereby hangs a tale. Many years ago, some thirty-five, to wit, Elgar, a passionate lover of children and nature, wrote some music, of which a part was published under the title, "The Wand of Youth," when he had made his name; but not all. At the time he wrote a tune which he held by him during all these long years in the sure and certain hope that the day would arrive when the children's play would be forthcoming for which that extra music would be fitting. So it has happened. Incidentally it was my good fortune to be able to introduce Blackwood to Elgar, and when the former showed the latter his songs to be interpolated into the play, it was found that the chief tune of Elgar's childhood fitted the new poem like a glove. I know that in America some of you think mighty little of my swans; and it does you no harm to know that I think as little of yours. But all the same, Elgar's incidental music is a fine thing, worthy to be heard of all men, unless they are going to act like our dramatic critics and condemn Elgar's cow because it is

not the horse they anticipated. One of these critics fell foul of Blackwood on the score of his astronomy and wrote a scathing notice in consequence! Yet the said astronomy dealt only with the starlight as meaning human sympathy, and for practical purposes candle light, a farthing dip, a penny squib, would have served the purpose equally well. You can't make an astronomer see symbolism, that is clear.

INSIDE HISTORY OF THE ASTOR FAMILY.

The New Year Honors List was of interest to us music lovers this year because it contained three names, an uncommonly large number, of people whose connection with music was unusual. I wonder if any of you ever heard how the egg of the Astor millions was laid? Some years ago I read in a book sent me by the Times (on which paper I was a critic for about fifteen years) to review, a most interesting account of the arrival in London a vast number of years ago, say at least 150, of one John Jacob Astor. I cannot recall the name of the book after these years, but it was a catalogue of the music publishers in London from the sixteenth to the eighteenth centuries or thereabouts. In that book I remember reading how the said Astor came here from Hamburg, set up as a music publisher in Conduit street, out of Bond street, and there sold music, fiddles and German flutes. He amassed a certain amount of fortune, but, quite unlike any other publisher I ever came across, he was not contented with that. He, like one Alexander, cried for other worlds to conquer. So he hired him a ship and set sail for America. There he opened up a shop, sold music, etc., and later bartered with the Hudson Bay traders in skins. He bought skins and sold them at a profit. Those profits this said John Jacob Astor invested in sundry rocks and mud flats on which other folk came later still and built New York. It's perfectly easy if you know how; or, if you have an ancestor who knew, it is even better, eh?

SIR TOM.

Then Thomas Beecham is particularly the apple of my eye. Long before any enterprising newspaper man had laid him by the heels, he and I used to meet and discuss musical affairs here, and the result of that man's youthful enthusiasm is the honor of his king at about thirty-six years of age. Don't you forget that is the true propounder of the Diaghileff Russian Ballet here, which you will see

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"The voice of the singer soared and melted at the will of its MASTER through all the vasts of the great building, and VOCIFEROUS APPLAUSE and RECALLS greeted its ending."—*Toronto World, Toronto, Can.*

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before this reaches you. All honor to Thomas Beecham. You will go wild about him when he chooses to visit America as conductor, and no doubt your critics will fall as foul of him as some here did once upon a time for his pseudo affectations and all the rest of it. All the same, he is that rare bird, a prophet honored in his own country.

BISCUIT DOUGH FOR MUSIC.

Ernest Palmer, the third name mentioned, is perhaps better known to you as hailing from Huntley & Palmer, the famous biscuit manufacturers at Reading. He founded a fund many years ago, known as the Patrons' Fund, for the betterment of British music. It amounts to £27,000 (\$135,000), gives orchestral and other concerts and helps in various ways; but it has not yet produced a "genius" of whose work most of us were not thoroughly well aware before. That is no fault of the fund, however, but of the use to which it is put. Such a fund might be greatly daring, I think. This one, however, is nothing of the kind, and, hard though it may be to say so, it has done in actual good not one half of the good accomplished by Thomas Beecham on his own initiative to further the interest and work of the young British composer, though it may have proved useful to sundry composers who wanted to have hand parts copied for which the expense was great, or to defray the expenses of certain singers who would be the better for a few months of study abroad. But parturient mutes, this! Still Sir Ernest Palmer gave the money out of the fulness of his heart for a specific purpose. It can hardly be laid at his door that musical creative geniuses are not as plentiful as gooseberries in June (is it June?).

ROBIN H. LEGGE.

Rafael Joseffy and J. S. Danielson
Returning from a Pleasant Walk.

The accompanying snapshot of the late Rafael Joseffy and J. S. Danielson was taken one happy summer day at



RAFAEL JOSEFFY (RIGHT) AND J. S. DANIELSON AT TARRYTOWN-ON-THE-HUDSON.

Mr. Joseffy's home, in Tarrytown, N. Y., the year before his death.

They had just returned from a tramp through the country, during which an enthusiastic discussion regarding their work and aims was engaged in.

Demand for Aborn Operatic Excerpts.

Two thousand women attended the New York Theatre Club's Social Day Concert, in the grand ballroom of the Hotel Astor, on Tuesday, January 18, when Milton Aborn presented the entire third act of "Aida," with complete cast in costume.

There being a demand by the society for a change from the conventional musical program, Mr. Aborn has arranged with Mrs. Noble McConnell, president of the New York Mozart Society, for the entire second act of "Martha," to be presented at the Hotel Astor, on Saturday, February 5, with a prominent cast of artists, together with an orchestra under the direction of Joseph Pasternack.

Tilly Koenen Endorsed by Managers.

The following telegrams received by Harry Culbertson, manager for Tilly Koenen, show in what high esteem managers, who have secured the services of the Dutch contralto, hold this distinguished artist:

San Francisco, Cal., January 11, 1916.

Harry Culbertson, Fine Arts Building, Chicago, Ill.:

Tilly Koenen tremendous hit at my first Tuesday-morning musical, Hotel St. Francis, San Francisco.

(Signed) RUDOLPH ARONSON.

Terre Haute, Ind., January 17, 1916.

Harry Culbertson, Fine Arts Building, Chicago, Ill.:

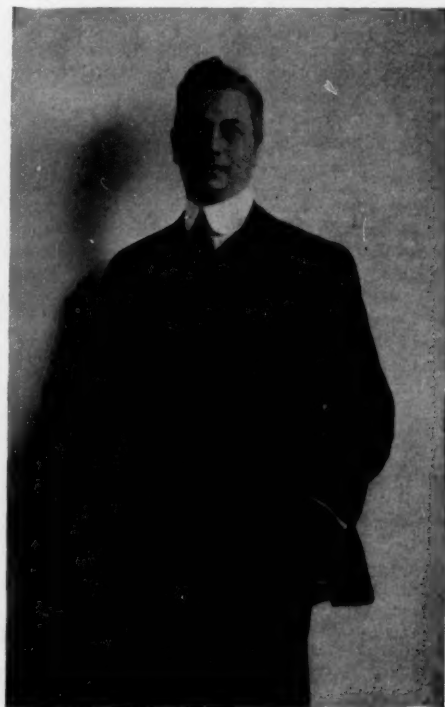
Greatest success ever known here. Words are beyond my appreciation of their art and I thank you for so much kindness. Will write. Best regards.

(Signed) HELEN BERTRAM.

John Prindle Scott's Songs Featured by Many Artists.

Two new songs by John Prindle Scott have just been issued by Huntzinger & Wilmoth, i. e., "The Voice in the Wilderness," a sacred song for all voices, and "The Wind's in the South," a spring song for soprano. Florence Anderson-Otis is using this last mentioned song on all her programs.

Leon Rice, the tenor, who is featuring American songs in recitals in the Middle West, has added Mr. Scott's "Revelation" and "A Sailor's Love Song" to his programs. He wrote to Mr. Scott recently: "I find the 'Revelation' one of the most artistic and effective songs in a list of nearly two thousand which I have examined this season,



JOHN PRINDLE SCOTT.

and shall take great pleasure in presenting it to my audiences."

George Dostal is also using this number. Vernon d'Arnalle, the baritone, is singing Scott songs this season also and says: "I find them fine for the voice, natural and beautiful from a musical viewpoint, and I am only too glad to use them."

Among the other recruits are: Christine Miller, with "John o' Dreams"; Reed Miller, "A Sailor's Love Song," and John Campbell, the "Secret."

Howard Brockway to Give
Series of Lecture-Recitals in New York.

Howard Brockway, composer-pianist, has been engaged by the music committee of the East Side House settlement for a series of lecture-recitals. On Tuesday, February 1, Mr. Brockway's subject will be "Prince Igor"; Tuesday, February 8, "Goyescas," and on Tuesday, February 15, "Pêcheurs des Perles."

These lecture-recitals will be held in the ballroom of Mrs. Daniel Lamont's residence, 2 West Fifty-third street, New York.

These discourses of the present season are the beginning of what is to be an established "Annual Series," under the management of Catherine A. Bammann and Avery Strakosch.

Spalding for People's Symphony.

Albert Spalding will be soloist at the last of this season's People's Symphony Concerts, on the evening of Thursday, February 3, at Carnegie Hall. Mr. Spalding will play the Beethoven concerto. The orchestra, under the baton of Franz X. Arens, will play the Dvorák "New World" symphony, Grieg's "Spring" and Tchaikowsky's "Marche Slav." Mr. Arens has written special annotations for the numbers to be played at this concert, which may be obtained, free of charge, by applying at the office of the People's Symphony Concerts, 32 Union Square. The usual special rates to teachers, students and workers will hold at this concert.

The Berlin Bluethner Orchestra recently gave a concert in Hanover under the leadership of Max Reger, the program of which consisted of the "Meistersinger" overture, the "Eroica," and Reger's "Vaterlaendische" overture.

SCHELLING'S VARIATIONS LIKED WHEREVER HEARD.

Boston Symphony Orchestra Plays Composition for First Hearing—Composer at the Piano—Extensive Acclamation by Press.

An artist, who during the past few weeks has been widely discussed and has stood out a prominent figure in the music world, is Ernest Schelling. With the long heralded performance by the Boston Symphony Orchestra of Schelling's latest work for piano and orchestra (with the composer himself at the piano), the steady crescendo of his career was brought to a brilliant height, further sustained by the recital he gave in Aeolian Hall a few days later.

Schelling's work, "Impressions (from an artist's life) in Form of Variations on an Original Theme," for orchestra and piano, was accepted by Dr. Karl Muck for presentation by the Boston Symphony Orchestra before it was completed. A compliment in truth to an American composer—or to any composer. New York was not alone in its privilege to hear the new work; it was performed as well in Boston, Washington, Brooklyn and Baltimore, and was received everywhere with the utmost enthusiasm. The New York Evening Post said: "The 'Variations' constitute the most brilliant orchestral work ever composed by an American," and summed up its laudatory review with the declaration that "American music has been enriched by a masterwork." In the Boston Transcript appeared: "Once more an American composer has written an aristocratic music." The Brooklyn Eagle declared: "His was a wonderful performance and his is a remarkable composition," and prophesied that "Schelling's Variations will become a standard orchestral work."

Schelling is playing a remarkable tour this season, including appearances with half a dozen leading orchestras in the country and recitals in practically every city of importance, and indications already prove that his season for 1916-1917 will be even greater. His personal manager, Maximilian Elser, Jr., of Aeolian Hall, New York, is already booking the pianist's tour for next year.

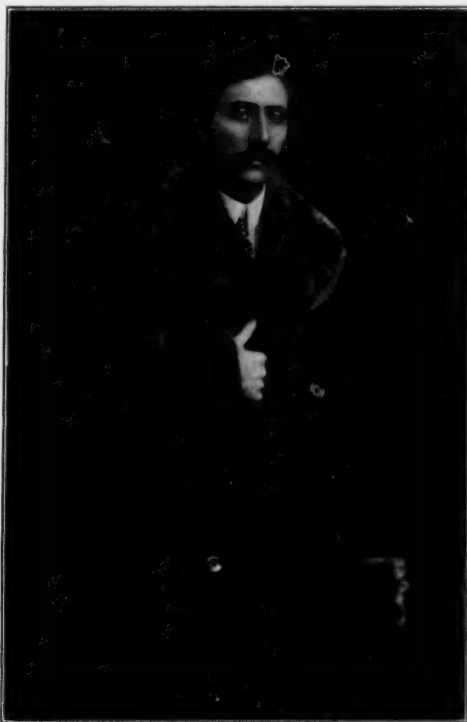
Henry T. Finck's review in the New York Evening Post begins: "America has got ahead of musical Germany in at least one branch of composition—the art of writing interesting variations. The set of variations by Ernest Schelling played in Carnegie Hall last night by the Boston Symphony Orchestra is far more entertaining than the several sets of variations heard here in recent years from the fertile pen of Max Reger. Reger holds the record in modern Germany. He can shake a dozen or two improvisations on any given theme out of his sleeves any day and every day of the year. Usually he winds up with an astonishingly brilliant fugue or other 'stunt,' on which the audience lavishes applause which seems to cover also the dull variations—but it does not.

"Mr. Schelling is not obliged to resort to any such device. Like his friend and teacher, Paderewski, he is a far greater master of orchestral coloring and resources than Reger. His Variations—the full name of the composition is 'Impressions (from an artist's life) in Form of Variations on an Original Theme for Orchestra and Piano'—constitute the most brilliant orchestral work ever composed by an American; and the ingenuity displayed in the instrumental combinations makes his compositions extremely interesting. The audience liked it very much and gave its composer the most enthusiastic applause. He played the piano part, which is extremely difficult, himself, with contagious enthusiasm, and a pianistic art which few can match. The fiery introductory part introduces the pianist in a way that takes the hearer by storm and makes him eager to know what is to follow.

"The music is particularly fascinating in the Irish number X, and the Spanish number VIII, two fine specimens of rhythmic and melodic local color. It rises to a thrilling climax in XVII A, which is called 'August, 1914,' and is a reminiscence of the composer's exciting experiences, with his wife (to whom this piece is dedicated), at the outbreak of the war. Concerning the poetic content of this number, Mr. Schelling writes: 'Called to arms—over a hill at dusk, legions are marching—marching on irresistibly, inexorably, nothing stopping them—not those who fall by the wayside, not those whose fate is written in the fiery and stormy skies. On they march to victory or disaster, with desolation, suffering, death! War without the glamour!' The music, with its cavalry drums, its blatant brass, and its intonation of the terror inspiring 'Dies Irae' is worthy of Berlioz or Liszt at their best; and splendidly imposing, also, is the concluding number, appropriately named 'Lutheran Choral. Wartburg, 1915.'

"To sum up: American music has been enriched by a masterwork."

The Brooklyn Eagle declared that the opening numbers of the concert were "merely a prelude to Schelling's 'Variations,' the most vigorous and interesting new composition which has been offered to a Brooklyn audience for a long, long while, not forgetting Carpenter's 'Perambulator' suite, which Mr. Damrosch played here, a few weeks ago. Except for the fact that both these young American composers are highly inventive, that they have something to say and have achieved a thorough mastery of the orchestra in saying it, they are far as the poles apart. Carpenter mingles humor and sentiment very deftly. Schelling's sentiment reaches up toward tragedy, where the Chicago man's softens to humor, and his war, his 'Afghan' and in his 'Lutheran Choral' variations at the close, he rises to a power and sweep which are thrilling. There are twenty-one of those variations and they might easily have become tiresome, but they are all short and the immense variety of their development, with the contrasts obtained by using solo choirs of the orchestra in combination with the piano, keep the attention tense for every moment. The interest



ERNEST SCHELLING.

was greatly increased because Mr. Schelling played the piano part."

Extracts from New York papers are as follows:

"His imagination has indeed run riot, his facility and ingenuity in orchestral device have kept it company. . . . a kaleidoscopic impression in which there is diversely pleasurable stimulation. The performance was brilliant, on the part of both the orchestra and the composer, who played the piano part."—New York Times.

"Most of the variations are more than ordinarily good—some are beautiful, some are pregnant with suggestion. . . . Brilliant performance of piano part. . . . The composition will add to Mr. Schelling's repute."—New York Sun.

Not less enthusiastic in their praise were the papers of Boston and Washington. In the Boston Transcript appeared in part:

"With abundant resource and unobtrusive discernment Mr. Schelling himself played it, as apt as ever in touch and tone. Mr. Schelling is inventive indeed . . . his skill is endless, he does not lack imagination and even subtlety with his means; he has surprising feeling for timbres and harmonies and the suggestion that they convey, and to feeling he joins knowledge. Not one is uninteresting; hardly one fails to be elegant, artful and amusing. Once more an American composer has written an aristocratic music."

The Boston Herald observed: "Mr. Schelling displays in this diversified score, an ingenious and imaginative sense of rhythm, a harmonic appreciation which gives accompanying chords or figuration appropriate and interpre-

tative color, and above all a gift of beautiful, moving melody."

One excerpt from the Washington Post is worthy of quotation. Speaking of the "Variations," this paper said: "In its fresh and untrammelled structure, its grace, its elegance, its spirit, at times sprightly, at times wistful, it proved a sheer delight."

The remarkable impression that Schelling created both as a composer and as a pianist was greatly enhanced by the recital he gave on Monday afternoon, January 10, in Aeolian Hall, his second of the season. The hall was filled with a warmly appreciative and enthusiastic audience, among whom were many musicians of note. Enrique Granados, the Spanish composer and friend of the American pianist, came to hear him play his three charming "Goyescas."

Under the headline "Schelling's Inspiring Performance," the New York Post continues:

"For his second recital of the season at Aeolian Hall yesterday afternoon Ernest Schelling devised a program formidable in the exactions it imposed on the pianist, but superlatively rich in musical content. Indeed, it may be questioned whether a New York audience has been regaled with its equal at any time this winter. A veritable surfeit of beauty, it included Schumann's glorious C major 'Fantasy,' three numbers from the 'Goyescas' of Granados, Liszt's sublime sonata, and a Chopin group comprising a nocturne, two mazurkas, and the A flat polonaise. And when all the scheduled matters had been disposed of there were several encores by way of good measure. Throughout the recital Mr. Schelling's opulent powers were at their fullest; indeed, he seemed at times fairly to rise above himself. Certainly, this was true in the Liszt sonata, of which the great American pianist gave a performance that has not been equalled in years save by Arthur Friedheim and Josef Hofmann—a rendering, magnificent in breadth and plangency and in splendor of imagination, penetratingly dramatic and consummately eloquent in the exposition of its deep and contrasted moods.

"This feat would of itself have stamped the recital as one of the red letter happenings of the year. But the rest of the program was done in a fashion almost equally distinguished. Schumann's radiant 'Fantasy' glowed with luscious beauty of color and throbbed with poetic life, with romantic inwardness and impulsive vitality. The 'Goyescas' played were the 'Coloquio en la Reja,' the sprightly 'Fandango del Candil,' and the sorrowful 'La Maja y el Rossignol.' This music has been commented upon frequently before. In Mr. Schelling's hands it never loses its fascination. Granados himself was in the audience and applauded the pianist enthusiastically. He has reason to be grateful to the artist who is chiefly responsible for his present vogue in this country. He could wish for no finer intermediary. Mr. Schelling throws himself into this music with a sympathy and degree of intimate understanding and love altogether productive of the happiest results. He played it yesterday in a genuinely creative spirit. After the close of the regular program came more Granados—a march and a beguiling Spanish dance.

"It would not have been surprising had Mr. Schelling manifested some degree of fatigue after the tremendously exhausting Liszt sonata. But he dashed into his Chopin group without even leaving the stage for a momentary respite and played with as much freshness as though he were just beginning. The nocturne was poetic, the polonaise exhilarating. But it was in the two mazurkas, in A sharp and A minor, that he afforded the most substantial satisfaction. In his perception of the true nature of the rubato indispensable to these works and in his ability to realize it in performance, Mr. Schelling reminds one of Paderewski."

"Ernest Schelling's second pianoforte recital, given yesterday afternoon, this time in Aeolian Hall, had many charming and delightful qualities," begins the résumé in the Times. "He found in Schumann's 'Fantasie' not only its orchestral breadth and power, but also its intimacies, its phases of romantic reserve; it was an eloquent and masterful performance. He did nothing better than the 'Goyescas' of Mr. Granados, who was there in the hall and heard them but made no sign. Mr. Schelling played this difficult and complicated music with an infinite charm, with an authentic reproduction of their spirit. It was evident that he had penetrated deeply into that spirit.

"With equal conviction, apparently, he played Liszt's sonata, a work to test the pianist's possession of the fullest virtuoso style."

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CLEVELAND ENJOYS WEEK OF MUSIC BY SOME OF AMERICA'S REPRESENTATIVE ARTISTS.

Percy Grainger, Francis Macmillen, Leo Ornstein, Jacques
 Kasner and Katharine Goodson contribute to Ohio
 City's Musical Entertainment.

At the last, but one, Friday Morning Musicales, on
 January 7, Percy Grainger, composer-pianist, and Francis
 Macmillen, violinist, were presented in a joint-recital
 which proved to be the most interesting of the fine series
 given by Mrs. Felix Hughes and Mrs. Franklyn B. Sanders
 at the Hotel Statler.

Mr. Grainger's fame as a composer-pianist had pre-
 ceded him, while Mr. Macmillen already is a great favor-
 ite with Cleveland audiences, and those who were expect-
 ing a treat were in no way disappointed.

The opening number, Grieg's sonata for piano and violin,
 in G major, brought overwhelming applause for both
 artists.

Mr. Macmillen chose for his numbers the allegro moder-
 erato from concerto in D major, by Tchaikowsky; a bar-
 carolle, one of his own compositions, which had to be re-
 peated; his own arrangement of Chopin's "Mädchen's
 Wunsch"; Schumann's melody, and "Spanish Dance," by
 Sarasate. Several extra numbers were added as encores.

Mr. Grainger gave proof of his marvelous power as a
 performer and interpreter in the Bach-Busoni organ pre-
 lude and fugue, in D major, arranged for piano, and of
 his intrinsic gifts as a composer in his "Shepherd's Hey,"
 "Irish Tune from County Derry," "March Jig" and "Ma-
 guire's Kick." He was recalled many times and gracefully
 responded to several encores.

Mr. Grainger's personality is as wholesome and refresh-
 ing as his music.

Nicolai Shneer, who assisted Mr. Macmillen in his group,
 played some of the best accompaniments heard here this
 winter.

PEOPLE'S COURSE CONCERT.

Something new and sensational in the personality and
 art of Leo Ornstein, pianist and composer, was introduced
 at the People's Concert by Mrs. M. A. Fanning, manager,
 on Sunday afternoon, at Keith's Hippodrome. Mr. Orn-
 stein's first group included several Debussy and Scott num-
 bers; "Norwegian Dance," by Grieg; "Three Moods," by
 Ornstein, and Liszt's rhapsodie, No. 13. Two Chopin and
 two Ornstein numbers, one of them, "The Wild Man's
 Dance," composed the second group. "Fairy Pictures," five
 in number, by Korngold, completed Mr. Ornstein's part
 of the program.

The large audience was much interested in Mr. Orn-
 stein's ultramodern art and vigorously applauded him after
 each appearance.

Jacques Kasner, violinist, contributed in large measure
 to the success of the evening by his excellent numbers,
 which included works by Tchaikowsky, O. Novacek and
 Fritz Kreisler. Mr. Kasner is a thorough master of his
 instrument and produced some very fine effects.

On the same program Dorothea Thullen, soprano, sang
 two groups, one by American composers, and also the aria
 "Dich theure Halle," from Wagner's "Tannhäuser." Miss
 Thullen's voice and personality charmed her audience.

KATHARINE GOODSON CHARMS.

Katharine Goodson was heard in a program of distinc-
 tion at the second artist's recital of the Fortnightly Mu-
 sical Club, on Tuesday afternoon, January 11. Miss Good-
 son fully justified the fine things that have been said and
 written about her. The program, beginning with Mozart's
 sonata in A, and ending with a Liszt rhapsodie, included
 Beethoven's "Moonlight" sonata, Brahms' rhapsodie in E
 flat, a group of Chopin numbers and two novelties by Ar-
 thur Hinton, which were well received by the audience.

Among so much good, it is hard to pick out anything for
 special praise, but perhaps the Brahms rhapsodie, mazurka
 in A minor, C major etude and the A flat polonaise by
 Chopin found the pianist at her best. Altogether it was
 one of the most brilliant piano recitals of the season.

NOTES.

An interesting musical afternoon was enjoyed at the
 residence of Mrs. Arthur Bradley, on Thursday, prepara-
 tory to the symphony concert on Friday. Oscar Eiler, cel-
 list, and Estelle Miller, pianist, played the Haydn concerto
 and Mrs. Miller and Winifred Rader gave parts of the
 "Manfred" symphony on the piano. An instructive in-
 formal talk on the symphony was given by Mrs. Bradley.

The Music and Drama Club gave a recital at the East
 End Baptist Church, on Monday afternoon, January 16,
 for the benefit of the Dorcas Invalids' Home. An excel-
 lent program was rendered by Mrs. Herbert E. Benfield,
 soprano; Kathryn Grant, reader; Camille Firestone, violin-

ist; Virda Stewart, reader, and Mrs. Francis Hartline
 Leese, accompanist.

Edwin Arthur Kraft, organist at Trinity Cathedral, gave
 the following program on Tuesday evening, January 18:
 "Persian Suite," R. Spaulding Stoughton; "The Minster
 Bells," H. A. Wheelton; "Peer Gynt" suite, Grieg; over-
 ture to "The Merry Wives of Windsor," Nicolai; "Char-
 acteristic" suite, Gordon Balch Nevin; "In Solitude," Gor-
 don Balch Nevin; minuet in D, Mozart, and "Ride of the
 Valkyries," Wagner.

DOLORES REEDY MAXWELL.

ST. PAUL BREVITIES.

St. Paul, Minn., January 13, 1916.

The regular fortnightly recital of the Schubert Club, held
 January 5, was in the form of a chamber music program,
 which was delightfully given by George Klass, violin;
 Carlo Fischer, cello, and Louise Albee, piano.

Mr. Klass is second concertmaster of the Minneapolis
 Symphony Orchestra, and Mr. Fischer second cellist of the
 same organization.

The numbers chosen were the Arensky trio in D minor;
 Cadman's trio in D major, and the César Franck sonata for
 piano and violin, the performance as a whole arousing sin-
 cere enthusiasm.

ORGAN RECITAL BY J. WARREN ANDREWS.

An extremely enjoyable program was given on January
 13 by J. Warren Andrews, organist of the Church of the
 Divine Paternity, New York, and warden of the American
 Guild of Organists. He played on the magnificent organ
 installed about fourteen months ago at the House of Hope
 Church, and exploited its many voices and resources in a
 masterly way.

The difficulty usually encountered by concert organists,
 that of satisfying both academic tradition and public taste
 in the making of their programs, was tactfully met in this
 case, for Mr. Andrews seemed at all times to be exhibiting
 the instrument rather than his own mastery of it. He
 plays with a rare sense of dramatic values, making a com-
 plete little music drama of each work, whether it must be
 given cathedralesque majesty, Arcadian remoteness, or
 mere poetic coloring.

The program opened with Mendelssohn's fourth organ
 sonata, and also included Gounod's "Chantez, riez, dormez"
 and his "Marche Militaire"; the Guilmant "Marche Funebre
 et Chant Seraphique"; Bach's toccata in F; Gordon Balch
 Nevin's "Song of Sorrow," which is inscribed to Mr. An-
 drews; Dubois' "March of the Magi"; an arrangement of
 the Liszt "Ave Maria," and Handel's largo.

The Royal Gwent Welsh Male Singers gave a St. Paul
 concert on January 11, under local auspices, and drew a
 large audience. Of the chorus of ten, the bass and bari-
 tone sections are remarkably fine, though the tenors, in
 spite of Welsh tradition and usual fact, were lacking in
 resonance and pure tone quality.

As usual, it was in the simple, dignified, old songs of
 their own people that these men were at their best, and at
 all times their vigor, cleanness of attack and general pre-
 cision of method were highly commendable.

In the choice of the other numbers, however, there was
 a noticeable want of good taste and musical discrimination.
 Prof. David John held the baton.

FRANCES C. BOARDMAN.

Adelaide Fischer's Program.

Adelaide Fischer, the soprano, will be heard in a song
 recital at Aeolian Hall, New York, next Monday after-
 noon, January 31. Following is her program:

Aria di Nicea, from Sardanapalo.....	Freschi
Paris est au Roi (XVIII Century).....	Weckerlin
Ahi lo so, from Il Flauto Magico.....	Mozart
Polly Willis.....	Dr. Arne
Liebesbotschaft.....	Schubert
Die Lotus Blume.....	Franz
Was pocht mein Herz so sehr?.....	Franz
An den Linden.....	Jensen
Ständchen.....	Brahms
Les Larmes.....	Tschaikowsky
L'oiseau bleu.....	Dalcroze
Première Danse.....	Massenet
A toi! (by request).....	Bemberg
The Robin Sings in the Apple Tree.....	MacDowell
Pierrot.....	Dagmar de C. Rüben
Break, Break, Break (MS.).....	Otto L. Fischer
Pat.....	C. Linn Seiler
April.....	C. Linn Seiler

The Jan Hus Choral Union.

The Jan Hus Choral Union will give an entertainment,
 consisting of folksongs and folkdances at Aeolian Hall,
 New York, Friday evening, February 4. This organization
 is composed of some sixty young people connected with the
 Jan Hus Neighborhood House. This is the center of New
 York's Bohemian section, and the Choral Union is noted
 for its ability to interpret the Bohemian music to the
 American public. The songs and dances are spontaneous
 expressions of national feeling rather than the product of
 much training.

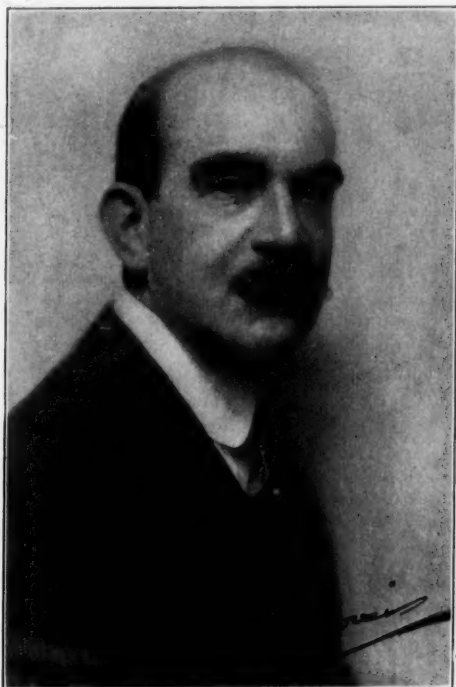
SPLENDID SINGING BY ST. CECILIA CLUB.

Victor Harris' Organization Makes Good Music in Finished Style—Mrs. Beach Assists in Her Cantata—Baritone Graveure Warmly Received.

Friends of St. Cecilia, or rather friends of the St. Cecilia Club, gathered in the ballroom of the Waldorf-Astoria Hotel, New York, on Tuesday evening, January 18, to hear this well known choir of ladies. Victor Harris evidently has a pleasant task in directing such an attractive and intelligent chorus, and it is equally evident that he has worked hard to raise the ensemble singing to its present high level of efficiency.

The program opened with an "Invocation to St. Cecilia," composed for female voices, piano and organ, by Victor Harris, the conductor of the organization. This proved to be a poetic work of much musical charm, which began with invocation accompanied by the piano. This was followed by a delicate and beautifully shaded movement for unaccompanied voices. The composition ended with a broad and telling melody accompanied by the solid tones of the organ and the brilliancy of a well written piano part.

In the second number A. Goring-Thomas' "Time's Garden," the choir displayed some excellent part singing. Special mention should be made of the long and perfectly even sostenutos. It must have taken much work to get the ladies to sustain long sounds like a pipe organ with inexhaustible bellows. The Old English part song by Purcell, "Nymphs and Shepherds," was distinguished by the per-



VICTOR HARRIS.

fectly clear and precise execution of rapid passages, which could not have been better sung.

Two new songs by Percy Grainger followed. The first one, "Tiger, Tiger"—a setting of Kipling's weird and unpleasant poem from the "Jungle Book"—was appropriately strange and dark hued. The second song, "Christmas Day in the Morning," was full of that humor which Percy Grainger has so successfully cultivated in his music. The melody is based on an old Lancashire folksong, and the word "Christmas," which is many times repeated, lends the humor of dialect to the work. It had to be sung again.

Victor Harris then made a short speech, in which he expressed the honor the club and himself felt in having the distinguished composer, Mrs. H. H. A. Beach with them on that occasion, and that the composer was still further to honor them by playing the piano accompaniment of "The Chambered Nautilus," a cantata for chorus, with soprano and contralto solos, organ and piano, which was composed for the St. Cecilia Club in 1907 and repeated at this present concert.

The work was wonderfully well given and the applause of the audience left no doubt that those who heard it were thoroughly pleased. The composer was called to the platform many times.

"Night and the Curtains Drawn," an elaborate part song, by Victor Harris, was the next number. It is full of rich harmonies that would tax the skill of any choir. But the ladies of the St. Cecilia Club sang it flawlessly unaccompanied. The work itself is full of poetic feeling.

Two humorous child pieces by Mrs. H. H. A. Beach were sung to the great amusement of the audience. They were "The Candy Lion" and "Dolladine." The first one

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TUESDAY, JANUARY 18—

- 3.00 P. M. Leave Cincinnati via Big Four R. R. Take East End car going west on Fourth Street to Central Avenue. Depot, Union Central, at Third Street and Central Avenue.
- 5.02 P. M. Arrive, Springfield, Ohio.
- 8.15 P. M. Concert, Fairbanks Theatre.

WEDNESDAY, JANUARY 19—

- 9.40 A. M. Leave Springfield from D. T. & I. R. R. Station, Limestone and Lagonda Creek.
- 12.10 Noon. Arrive Lima, Ohio.
- 8.15 P. M. Concert, Memorial Hall.

THURSDAY, JANUARY 20—

- 1.15 A. M. Leave Lima over the Erie R. R. (Sleepers will be ready at 10.30 P. M.)
- 7.28 A. M. Arrive Chicago.
- 10.30 A. M. Rehearsal, Orchestra Hall.
- 8.15 P. M. Concert, Orchestra Hall. (In Chicago the train enters Dearborn Station, at Polk and Dearborn Streets.)

FRIDAY, JANUARY 21—

- 9.30 A. M. Leave Chicago via the Monon Route (Dearborn Street Station). Take State Street cars, Dearborn Street or Wentworth Avenue-Clark Street cars to Polk Street. All cross lines issue transfers to above street cars.
- 1.00 P. M. Arrive Lafayette. (Thirty minutes for luncheon.)
- 1.30 P. M. Leave Lafayette.
- 4.00 P. M. Arrive Bloomington, Indiana.
- 8.15 P. M. Concert, Men's Gymnasium, Indiana University.
- 11.00 P. M. Sleepers ready for occupancy.

SATURDAY, JANUARY 22—

- 1.00 A. M. Leave Bloomington via Monon Route and B. & O. S.-W.
- 7.00 A. M. Arrive Cincinnati.
- 12.00 Noon. Rehearsal, Music Hall.

MEMBERS of the Orchestra who play only in Chicago will leave Cincinnati, Wednesday evening at 10.00 P. M., over the C., H. & D. R. R., arriving in Chicago at 7.05 A. M. Thursday, and leave Chicago Thursday night at 11.40, arriving in Cincinnati at 7.50 A. M. Friday morning.

HOTELS

SPRINGFIELD—Arcade, Bookwalter.

LIMA—Lima House, Norval, Waldo.

CHICAGO—Blackstone, Congress, Palmer House, Great Northern, Briggs House.

BLOOMINGTON—Bowles, Tourner, Kirkwood.

PROGRAMS

SPRINGFIELD.

Prelude to Act I, "Lohengrin," Wagner; "Dorhiro sal nel manto mio regal," from "Don Carlos," Verdi; "Valse Triste," Sibelius; Aria, "Vision Fugitive," from "Herodiade," Massenet; Overture, "Rienzi," Wagner; Intermission; Symphony, "Rustic Wedding," Goldmark. Soloist: CHESTER MOFFET.

LIMA.

Symphony, "Rustic Wedding," Goldmark; Intermission; "Kikimora," Liadov; "Valse Triste," Sibelius; Suite for Orchestra, Dohnanyi.

CHICAGO.

Overture, "Die Meistersinger," Wagner; Aria, "Michaela," from "Carmen"; Suite for Orchestra, Dohnanyi; Aria, "Un bel di," from "Madame Butterfly," Puccini; Intermission; Symphony No. 4 in E minor, Brahms. Soloist: MYRNA SHARLOW.

BLOOMINGTON.

Symphony, "Rustic Wedding," Goldmark; Intermission; "Kikimora," Liadov; "Valse Triste," Sibelius; Suite for Orchestra, Dohnanyi.

had to be repeated. Chaminade's beautiful "Scarf Dance" part song brought this very enjoyable evening to a close.

By way of contrast to the eternal feminine the smooth and resonant baritone voice of Louis Graveure was welcome. This artist delighted his hearers with "Aime-moi," by Bemberg; "Les Cygnes," by Hahn; "Flow, Thou Regal Purple Stream," by Samuel Arnold; "Wanderer's Nachtlied" and "Der Neugierige," by Schubert; "Pleading," by Elgar, and "Life and Death," by Coleridge-Taylor, with the prologue to "Pagliacci," by way of extra number.

Nothing shows the great skill of this singer better than his splendid breath control, which enables him to sing and sustain the longest of phrases without effort. He breathes only for the sake of the punctuation of the text, apparently, and not because of any physical requirements. His interpretations, too, are masterly, while his beautiful timbre of voice and his impeccable musical taste are other irresistible elements of charm in his renderings.

It is the custom of the St. Cecilia Club not to mention on the program its various soloists taken from the ranks of the club. However, the MUSICAL COURIER reviewer learns that in the number, "Tiger, Tiger," by Percy Grainger, the soprano solo part was done by Mary Runkle and the two alto solo parts by Katherine Lurch and Ella Jocelyn Horne. In the cantata by Mrs. Beach the soprano solo part was done by Edith Hallett Frank and the solo contralto part by Mrs. Louis J. Cornu.

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—The San Diego Sun.

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ANNE ARKADIJ'S NEW YORK

DEBUT A DECIDED SUCCESS.

Voice of Large Volume and Rich Timbre, Interpretations Sympathetic, Diction Remarkable, Say New York Critics.

Anne Arkadij sang her first New York recital at Aeolian Hall on the afternoon of January 11 to a large and distinguished audience, which evidenced a gratifying appreciation of this singer's work.

Miss Arkadij chose for this recital a singularly interesting program of Russian songs and German Lieder, in which the composers represented were Rachmaninoff, Schubert, Franz, Schumann, Brahms, Josef Marx, Wolff and Strauss.

Her work throughout indicated the singer of musical understanding, who, equipped with a voice of pleasing timbre, a fine sense of tonal values and good schooling, a particularly commendable pronunciation and enunciation, and gracious personality, interested her audience from the beginning to the end of her well chosen program.

That the New York critics were unanimous in their approval of her work the following excerpts go to substantiate:

"Anne Arkadij, a singer new to New York, gave her first recital yesterday afternoon at Aeolian Hall with a program of songs sung in German, with the exception of two by the Russian, Rachmaninoff, which were given in English. . . . Mme. Arkadij's voice, after a single hearing, seems to be one possessing decided possibilities. . . . It is a voice of large volume and rich timbre quite effective

recognition from a good sized audience."—New York Tribune.

"Anne Arkadij, adorably brief in her recital of songs after nine years' absence from New York, had a houseful of friends at Aeolian Hall yesterday afternoon. . . . The former Miss Comstock, modest, heroic woman, with a deep, powerful mezzo-soprano voice, had the artistic help of Camille Decreus at the piano. . . . Erich Wolf's 'Fairy Tale' was exquisite. Mme. Arkadij is a musician first, a singer afterward, and her audience liked best the music that she enjoyed herself."—New York Evening Sun.

"Miss Arkadij's taste and abilities evidently run in the direction of the German Lied, and the excellence of her German diction and her understanding of the spirit of this form of art-song fully justified the character of her program."—New York Evening Mail.

"In spite of her extremely foreign name, Mme. Arkadij is an American, who has studied abroad and recently returned to her native country with many European successes to her credit. She possesses a real mezzo-soprano voice of good quality and power. Her technic is commendable, and she secures her effects with facility and grace."—New York American.

"Anne Arkadij, Lieder singer, gave a song recital yesterday in Aeolian Hall, Manhattan, in which she showed excellent command of diction in German. She has spent eight or nine years abroad and made good use of her opportunities. . . . There were two Lieder by Josef Marx and two by Erich Wolf, which were vitally beautiful."—Brooklyn Daily Eagle.

AMERICAN ACADEMY OF DRAMATIC ARTS MATINEE.

Two Plays Are Well Given.

Two comedies were presented by students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School at the Lyceum Theatre, New York, January 21. It was the second performance of their thirty-second year under the direction of Franklin H. Sargent, president of the institution. The first comedy, "The Pros and Cons," was in one act, written by Gertrude Jennings, and was very acceptably acted by the following cast: Brenda, Gesmonda Willanoir; Mrs. Christie (her mother), Anna Laughney; Evangeline (her cousin), Violet Egan; Freddie (her husband), Donald Call.

The other comedy, better called a play, "The Waldies," by George J. Hamlin, was in four acts, and most interesting, and given for the first time in America. Nowal Keedwell, as the erring son, rose to real dramatic intensity, winning long and hearty applause. Charles Stanton as the preacher and Doris Underwood were both admirable in their parts. William Crowell and Clementine Walter deserve praise for their efforts in handling their rather difficult roles. Philip Loeb, Jos. S. Bell, May McNamara and Elva Magnuson were the others who helped to make creditable the afternoon's performance.

John Galsworthy's three-act drama, "The Eldest Son," will have its first presentation in this country on Friday afternoon, January 28, by the American Academy of Dramatic Arts, at the third matinee of the season. "The Rest Cure," a comedy, in one act, by Gertrude Jennings, will also be given for the first time in this country.

The performance will take place in the Lyceum Theatre.

EASTERN ARTISTS VISIT GRAND RAPIDS.

Soprano, Violinist and Pianist Warmly Received.

Grand Rapids, Mich., January 11, 1916.

Marie Sundelius, soprano, who appeared on the fourth annual concert course of the Mary Free Bed Guild, at the Powers Theatre, Monday evening, January 10, was most heartily received. She possesses a wonderfully fresh and sympathetic voice and a rich quality of tone. She was very generous with her encores.

Mrs. Harrison Monroe Dunham, one of Grand Rapids' leading pianists, played Mme. Sundelius' accompaniments in a brilliant and artistic manner, adding much to the interest of the program.

Mr. and Mrs. David Mannes, violinist and pianist, were the other artists of the evening. By their refined ensemble work, Mr. and Mrs. Mannes won immediate favor. Several encores were also demanded from these artists.

This was one of the most pleasing bookings of the Mary Free Bed Guild.

A. C. T.

Applause.

Some will applaud the phonograph
That grinds out canned Caruso,
Some clap and crow at the movie show—
I wonder why they do so.

—New York Evening Sun.



ANNE ARKADIJ.

HUTCHESON WITH NEW YORK SYMPHONY.

Brilliant Pianist Plays Saint-Saëns Concerto in Memorable Style.

Aeolian Hall, New York, was filled last Sunday afternoon, January 23, with an audience that plainly manifested its enthusiasm for two compositions in particular, and maintained a benevolent neutrality toward Wagner's "Lohengrin" prelude, and a new suite in four movements by Florent Schmitt, called "Pupazzi." This suite, which was played for the first time, is tuneful and refined. It is only a pretty trifle at best which can have no influence at all on the music of the day. Is it necessary to go so far from home to get a piece of bric-a-brac?

Wagner's prelude suffered from the juxtaposition of Brahms' great symphony in F which preceded it. Both works were well played, however. The symphony had evidently been carefully studied and honestly rehearsed. Conductor Walter Damrosch gave a deliberate, unhurried interpretation, with special attention to clear phrasing and modifications of tempo. No one could fail to understand a symphony that was so clearly analyzed during its performance.

The last number of the program was the piano concerto in G minor by Saint-Saëns. Ernest Hutcheson, the Australian pianist who has spent so many years in the United States—where, by the way, he has developed wonderfully—was the soloist. No finer piano playing has been heard here for a long time. To begin with, the pianist played with the utmost ease, with repose and abandon. His scale passages were the perfection of speed, accuracy, clarity and of musical interest. His octaves and chords were equally good, and his gradations of tone from the most delicate to the loudest were always pleasing. But above all, this technical equipment were the spirit and imagination of the artist. Words cannot describe the insinuating lilt of certain melodies, the caressing delays and impetuous accents on particular phrases, and the round, singing and beautiful tone that came from the piano at the bidding of Ernest Hutcheson. The finale tarantella, for all its break-neck speed, was as clear and as effortless as was the broad, slow, organ-like beginning of the concerto. Saint-Saëns could not have had his delightful music any better played. In fact, he could not have wished for a finer performance.

SOUSA AUDIENCE BIGGEST

EVER SEEN IN HIPPODROME.

Record Crowd Greet Favorite Composer-Conductor and His Assisting Artists.

Sunday night saw the New York Hippodrome packed to its utmost capacity, with the largest number of persons every assembled within the vast edifice. And no wonder, for besides Sousa's Band, which is there every Sunday night, there were Julia Culp to sing, Kathleen Parlow to play violin, and Mr. and Mrs. Vernon Castle to dance. It was a program to suit the popular heart. Mme. Culp's principal number was the well known aria from "Samson and Delilah," supplemented by two groups of songs, all of which she sang very much to the pleasure of the audience, as was manifested by the storm of applause which greeted her. Miss Parlow, who played part of Mendelssohn's concerto and Wieniawski's polonaise, shared equally in the favor of the audience, and well deserved the response which rewarded her splendidly artistic work. Mr. and Mrs. Vernon Castle again showed that a combination of both ends of the body—brains and feet—appeals no less to the popular taste than does exceptionally fine music.

Among the selections which Sousa's Band played with all its usual dash and finish was his own "Pathfinder of Panama," which made a great hit. Sousa's popularity seemed long ago to have reached its very height, but the proceedings this winter at the Hippodrome prove that there is no limit to the favor he is able to win from his auditors. Never has his work been better than now. It reflects the subtleness of finished art, but also it possesses a wonderful element of human sympathy and popular appeal. The combination is irresistible.

Americans in Wagner.

It is as pleasant to the devotees of American music and musicians as it is to American audiences to see how our native singers are helping to fill out the casts in the Wagner operas both in New York and Chicago. In fact, today they are an integral part also of the Wagner performances in the leading opera houses of Europe. Recent Chicago performances included Mrs. Saltzman-Stevens, Vernon Stiles, Clarence Whitehill and others. In New York we have had Basil Ruysdael, Clarence Whitehill, Henri Scott and others.

Mr. Ruysdael has been particularly active this winter and has appeared at the Metropolitan in many German productions outside of Wagner. His Fañer in "Siegfried" is one of his standard roles. He will repeat it in the special "Ring" cycle to be given shortly. In that series of performances he is billed also to take the part of Hunding.

A truly remarkable tribute H. T. Parker of the "Boston Transcript" one of America's foremost critics, writes of

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PIANIST:

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Out of California comes a young musician who seems a discovery in his kind—the rare range and the rare qualities of his talents as music and playing disclosed them."



and such skilful diversity of parts. Only such a pianist could have given Liszt's 'Sposalizio' the romantic, sensuous and opulent glamor that Mr. Donahue shed over it in a fashion that was of the spirit and savor of the music. More than once he struck fire in Chopin's scherzo; more than once in the return of the choral-like passages he played with large nobility of tone. At every turn the pianist, who is musician, too, spoke out of the details of Mr. Donahue's playing in the aptness of his emphases, the niceties of his articulation; the gradations of his progressions and color; the fine lining and the radiant lustres of his tonal tracery; the phrase cut in tonal cameo; the phrase that melts sensuously into the sustained beauty of the flowing song; the phrase that flashes bright out of the tonal web; the stroke, that gentle or sturdy, seizes the ear and touches the imagination. Among all the youth of the year, there has been, seemingly, no such predestined and already achieving pianist."

Other Press Voices on His First Boston Recital.

From the *Christian Science Monitor*, January 18, 1916—"Mr. Donahue paid the penalty attaching to a first appearance in Boston by having a very small audience to greet him. Next time it will be larger, and soon he will be greeted by a regular and increasing public. For it is to be hoped that Mr. Donahue returns, and that right shortly, because his recital Monday was one of those surprises that happen once and again in a season. This young man from California is the second pianist of the winter to surprise Boston, the other being John Powell, from Virginia. Not for long has a new pianist appeared who has so caught the spirit of Liszt as has Mr. Donahue. Blessed with a sure and deft technique, he has in addition a cheerfulness and a sense of humor which help more than appears at first glance in playing Liszt. Too often his interpreters make him out dry and barren, whereas Liszt was too great a genius not to appreciate the value of humor in music. So the 'Gnomes' was played with a delicious crispness that brought out all the fun the little fellows were having in their dance. Mr. Donahue's undeveloped strength was no bar to his interesting playing of Chopin, which was marked by a suavity rare among younger artists. There was a degree of sonority, too, when it was demanded. The contrast between the ordinarily crashing harmonies in the C sharp minor scherzo and the runs in between was craftily made through adding to the power of the chords. In the Brahms sonata certain of the passages were evidently as uninteresting to performer as to audience, but the Beethoven variations came as a pleasing program novelty. This player is evidently a pianist of promise, who has an uncommonly good start mechanically to build in developing his structure of artistry."

From the *Advertiser*, January 18th—"Of the many young pianists who have made their first appearance in Boston this season, Mr. Donahue has left one of the most pleasing impressions. He is the possessor of a decidedly unobtrusive and unassuming personality. This asset together with a certain poise enables him to easily create his own atmosphere. His technique is adequate, his phrasing good, and he uses discretion in observing the spirit of each individual composer. Mr. Donahue's beautiful touch was especially brought out in the Chopin nocturne and Liszt 'Gnomes.' This last with the 'Sposalizio' were particularly adapted to his style of playing. Although some of the European cities have become acquainted with this pianist, as yet he is more or less a stranger in his native country, America. A small but unusually friendly audience attested their approval and appreciation, which Mr. Donahue acknowledged by adding to the program."

From the *Boston Globe*, January 18th—"His program was sufficiently diversified to show that the artist had a well developed sense of rhythm, an excellent technical equipment and a good appreciation and ability to interpret the moods of the chosen composers. The Brahms sonata, which is seldom played, was made particularly interesting by reason of the evident care with which it had been prepared and the comprehensive manner of illustration. The audience was warmly appreciative."

Philip Hale in the *Herald*, said—"Mr. Donahue is a pianist of promise. Even in the variations and the sonata he often charmed by his liquid touch, the clearness of his runs, his musical phrasing and general understanding."

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MARCELLA CRAFT WINS NEW YORK SUCCESS.

American Soprano Effects Debut in Metropolis as Soloist with Philharmonic Orchestra.

Marcella Craft made her first appearance in New York on the evening of January 13 with the Philharmonic Orchestra, under Josef Stransky, singing the part of the erotic heroine in the final scene from Strauss' "Salome." Naturally, the possibilities for any acting—which really puts life into the scene on the stage—were entirely eliminated; and further, Miss Craft was compelled to stand in the midst of the great orchestra instead of, as in the theatre, having it in the pit below her, where she could sing over it, but she scored a veritable success under these circumstances that was a genuine tribute to her artistic abilities.

The following are the judgments of some of the best known New York critics on her performance:

Marcella Craft, who sang the part of Salome in the excerpt, has a reputation in the part in Germany. Unless I am greatly mistaken, Miss Craft had never before sung in public in New York. For any woman standing among an orchestra on a concert platform to attempt to sing what Miss Craft did last night is an ordeal from which to shrink. All the more glory, then, to Miss Craft! Unquestionably the music loses in dramatic effect when separated from the theatre and the possibilities of theatrical lighting (neither in the Metropolitan's one performance, by the way, nor in the Manhattan's many was the scene ever properly lighted). However, Miss Craft had the wherewithal to meet the problem. Carrying her arms motionless at her sides she sang the long addresses to the severed head with no other attempt at gesture than discreet changes in the position of her own head, accompanied by an equally discreet use of facial expression. In her shrewd simplicity Miss Craft made a genuine, powerful and quite legitimate dramatic effect, such as I have never witnessed on the concert platform save when Mrs. Bressler-Gianoli, in black robes, with hands clasped before her, sang with overwhelming poignancy the part of the suffering mother in Chabrier's "Brisels" at the first concert of the MacDowell Chorus. The restrained, but intentional, fantasy of Miss Craft's gown had its part in the illusion she produced.

Only an artist of uncommon quality and unquestionable authority could deliver as she did the line, "Und das Geheimnis der Liebe ist grösser als das Geheimnis der Todes," or the entire closing speech of Salome.—New York Globe, January 14, 1916.

Marcella Craft, like Lucille Marcel, Frances Rose, Lucy Gates and countless others, is an American with a reputation "made in Germany." She justified her Munich vogue and proved herself a good musician by singing or shouting the celebrated necrophile aria over an orchestra massed on the stage all around her and not, as in opera, smothered under the boards. With more than Garden's voice and almost Fremstad's poetry, she made a big scene of the brief excerpt in a dramatic way. Her heaving chest tones were powerful, and when the din of orchestra allowed it the voice rang mellow and true.—New York Evening Sun, January 14, 1916.

In spite of the profound effect of the playing of the "Hero's Life," the climax of the evening was the Salome music, sung by Marcella Craft. This, although written for most gruesome dramatic material, is among Richard the Second's most beautiful music. And Miss Craft sang with an opulence of tone that was more than a match for the vivid and intense orchestration of Strauss. The consonants did not always carry through the instrumental surge, but the dramatic force of the voice did, and a powerful effect was produced thereby. Miss Craft has sung the music many times, both in the opera and on the concert stage and is thoroughly familiar with it. She showed this familiarity every second—she showed the trained actress in every phrase, but never once did she overact, in the sense of carrying over to the concert room effects that could only be realized on the stage with scenery and properties. And this music is really more enjoyable without that hideous "head of John the Baptist in absolute accord, and both are to be congratulated on the performance. The audience remained several minutes to applaud, and called out the singer and conductor again and again.—New York Post, January 14, 1916.

Cadman's Music in Russia.

Although the work of Charles Wakefield Cadman, the American composer, has ripened and broadened since he first wrote his "Four American Indian Songs," his first big success is somehow irrevocably associated with those idealizations of aboriginal music.

That their success continues is evidenced by one more circumstance. Closely following a critique by César Cui, the Russian composer, comes the news from Berta Crawford, that the Indian songs are attracting renewed attention. Miss Crawford has been singing in opera abroad, and when she fills concert engagements she makes a point of singing Cadman songs. Following is a portion of an interesting letter to Mr. Cadman:

I thought perhaps you would be pleased to know your delightful Indian songs are being used in Russia and how enchanted everyone is with their beauty and their being so original. I have given several concerts in Petrograd and am always asked for "those beautiful Indian songs," and at my last concert I sang all four as program numbers, as you will see by the programs enclosed. So many Russians have asked me where they might procure them, but unfortunately they are not on sale here and one must either send to England or America. . . .

I am engaged in opera here, singing "Rigoletto," "Romeo and Juliet," "Barber of Seville," etc., etc., but am giving many concerts. I should like very much if you have any new compositions for coloratura soprano. A great number of your songs I know—those sung by McCormack and others. I have "At Dawning," which is also good.

The commanding director of the court orchestra here would like to orchestrate them. He also has a wonderful museum with all musical instruments, original manuscripts, etc., of former emperors of Russia, a most valuable collection; and he would like to add your

songs, as they are most original. He is at the head of this museum, but it also belongs to The Court, so I presume you would have no objection in sending anything of interest to him. . . .

Sincerely yours,
BERTA CRAWFORD.

Miss Crawford's programs (in the Russian script) with the composer's name spelled "Kadmahn" in English type and the titles of the songs, are interesting curiosities. This is the third time the Cadman songs have been used in Russia as they were translated about three years ago in the city of Kiev.

EDDY BROWN'S IMPRESSIVE DEBUT.

Young Violinist Wins Warm Favor Here—A Well Equipped Artist—Reminds Audience of Kreisler.

Eddy Brown, the much heralded young violinist, made his first appearance in this country at Aeolian Hall, Wednesday afternoon, January 19, playing the following program:

"Devil's Trill" sonata, Tartini; concerto in G minor, Bruch; romance in G, Beethoven; "Vogel als Prophet," Schumann-Auer; variations on a Theme of Corelli, Tartini-Kreisler; caprice, No. 22, Paganini-Brown; larghetto, Handel-Hubay; "Witches' Dance," Paganini-Kreisler. Francis Moore presided at the piano.

Eddy Brown, though of foreign descent, is a native born American, his home town being Indianapolis. He has studied abroad for several years with Leopold Auer, of Petrograd. The young man played extensively in Germany and Austria during the last three or four years and won there an enviable reputation for himself. There were strong promises as to his ability made in his preliminary advertising campaign here, and it is good to be able to record that he lived up to the reputation given him.

He is one of the most promising young violinists who has debuted in New York for a long while. There seemed to be no weak side to his work. His finger technic was up to every demand, and his bowing left nothing to be desired; his intonation was almost invariably correct, and he showed himself to have a thoroughly well developed musical taste and appreciation and understanding of style. What more could one ask for? The audience was greatly taken with his work at once. The applause was very hearty and there were frequent encores.

It was rather a daring thing to do, to start his first New York program with the "Devil's Trill" sonata, but his complete mastery of it justified the choice. Then came a thoroughly excellent performance of the famous Bruch concerto. After these he played—surely as a sop to convention—the Beethoven romance in G, and then five pieces which served to illustrate the excellence and finish of every side of his art. The "Vogel als Prophet" was a study in the most delicate nuances and the audience called vigorously for its repetition, which was accorded. The Tartini-Kreisler variations were also done splendidly and immediate encore was insisted upon. The two Paganini numbers in his last group were calculated to show the completeness of Brown's technical resources and his execution of them left nothing to be desired.

In his bearing on the platform and in his handling of both the fiddle and bow one is constantly reminded of the mannerisms of Fritz Kreisler. This is, however, surely no intended plagiarism, but merely a coincidence caused by the similarity in the natures of the two artists which often shows itself in the musical treatment of various numbers. All in all, Eddy Brown made an exceptionally successful debut and bids fair rapidly to win for himself in this country the same name and reputation which he has already achieved in Europe. He is under the management of Loudon Charlton.

Irma Seydel in New Bedford.

At New Bedford, Mass., recently, Irma Seydel, the violinist, scored one of her usual hits, the newspapers of that city writing as follows, in praise:

The finest recital given in New Bedford took place in the High School Auditorium last night. . . . Miss Seydel looms very large upon the musical horizon, especially in view of her extreme youth. It would be indeed hard and hypercritical, however, to lay a finger on anything that Miss Seydel does that is subject to adverse criticism. Her technic is certain, her bowing superb, and she has temperament as well as complete mastery of every detail of her art. She accomplishes the most difficult feats with a nonchalance and grace that show absolutely no hint of any effort, her harmonics are dazzling in their perfection, and she has besides all else a most graceful and pleasing personality. She does not allow her temperament to run away with her. The spirit is there, but is always her servant and never her master.—New Bedford Evening Times, January 15, 1916.

Irma Seydel's performance was not merely one of promise, for the young lady is already a practised player, and the evident possessor of emotional and musical temperament. Judging from the warmth of her reception and the many encores the young artist was compelled to give, Miss Seydel would be playing still did her strength only hold out.—New Bedford Mercury, January 15, 1916.

She is a true musician. She plays clearly, concisely and with splendid tone and great depth of feeling.—New Bedford Evening Standard, January 15, 1916.

GRAVEURE ALMOST BREAKS "NO ENCORE" RULE OF MINNEAPOLIS ORCHESTRA.

Popular Baritone Acclaimed Vociferously—Florence Austin Scores at "Pop" Concert—Oberhoffer and His Men Delight Audiences—San Carlo Opera Company Gives Flawless Performances.

Minneapolis, Minn., January 18, 1916.

For the second time in the history of the Minneapolis Symphony Orchestra there was a guest conductor, and for the second time the guest conductor was a composer, George W. Chadwick, of Boston. He conducted his version of "Tam o' Shanter" (words by Burns) in a scholarly manner.

Berlioz's "Benvenuto Cellini" opened this program and was of great interest, the gay carnival music at the beginning being unusually well played. The principal number given by the orchestra was the B flat symphony of Ernest Chausson, who was a pupil of César Franck and Massenet. This composition is filled with exquisite beauty and is richly instrumented.

The Belgian baritone, Louis Graveure, was the soloist of the evening, singing "Vision Fugitive," from Massenet's "Herodiade," and the "Pagliacci" prologue. His success was as instantaneous as when he appeared at the popular concert at the beginning of this concert season.

The management of the Symphony Orchestra has just made a new ruling that no encores shall be given, but the audience almost broke that rule in the case of Mr. Graveure—he was recalled so many times. His rich, resonant voice and manly way of singing made him a favorite who will be engaged again many times.

"POP" CONCERT.

The thirteenth popular concert given by the Minneapolis Symphony Orchestra at the Auditorium on the afternoon of January 16 was well attended and the audience received with great enthusiasm the splendidly built program that Emil Oberhoffer and his men offered. Most of the program was directed by Mr. Oberhoffer from memory, which is a matter of more and more wonder to us when we consider how often this happens. In the march from Raff's "Leonore" symphony, the greatest care in the crescendo and diminuendo were observed. The cello solo in Suppe's "Poet and Peasant" overture was a work of art. Mr. van Vliet, the soloist, was at his best. The solo violin and oboe were heard to advantage in the two first movements of the fourth symphony of Hadley. The string section was marvelous in "Aase's Death," of the "Peer Gynt" suite, No. 1, and the remainder of the suite was an inspiration. The concluding number of the orchestra offerings was the Weingartner arrangement of Weber's "Invitation to the Dance."

The soloist of the afternoon was Florence Austin, the well known New York violinist, who formerly lived here and who has made wonderful improvement in the years she has been away. Her solo was the D minor concerto of Wieniawski, which she played with ease and maturity, and she showed herself a mistress of all the delicate shadings which make this concerto interesting. The finale was so well given that she was recalled again and again enthusiastically. A new rule of the management of the orchestra precludes all encores. This is a happy solution of keeping a program at the correct length, but it is hard for an audience to let a favorite like Miss Austin escape giving many extra numbers.

SAN CARLO OPERA COMPANY HEARD.

The San Carlo Opera Company, Fortune Gallo, manager, has been to our city for three nights and a one matinee engagement and we are so grateful to Mr. Gallo, for that is the only grand opera that we will hear this whole season. The four performances given were "Rigoletto," "Lucia," "Trovatore" and "Carmen." In each and every cast we heard finished artists and a production that defies criticism. Giuseppe Agostini is a robust tenor with a voice that is big and resonant and he has a fine conception of his roles. As the Duke in "Rigoletto" he was superb. Angelo Antola as Rigoletto is an older actor with a splendid voice and great ease on the stage. He was just as happy in his portrayal of Escamillo in "Carmen." Edvige Vaccari was a Gilda long to be remembered. Her technic was clear and her voice ringing. As Lucia she showed how deeply she could feel the role that she is playing, and so Lucia stands out in our memory as a beautiful piece of acting and a fine vocal display. Alessandro Modesti delineated Henry Ashton of Lammermoor finely and gave a convincing rendering of the Count di Luna in "Trovatore." Mary Kaestner was a most satisfactory Leonora and Emanuel Salazar was a splendid Manrico.

We could write a ream about all the other parts and how really well they were taken, but I wish to mention first (though this is at the last of this note) that a great part of the success of the San Carlo Opera Company was due to the inspiring stick of Giuseppe Angelini, the musical director, and his splendid array of musicians in the or-

chestra. When a large orchestra is advertised, we always take this with a little fear and trembling, but the orchestra with this company far exceeded all our highest hopes. All the players are good musicians and they followed the skillful guidance of the scholarly directing of Chevalier Angelini, who led them to many splendid heights of the finest expressions of grief or joy. This is not the first visit of this company to Minneapolis and we sincerely hope that we may have it here many times to give us the correct version of the great grand operas.

NORTHWESTERN CONSERVATORY NOTES.

On Saturday, January 8, at the Faculty Recital Hour, John Beck gave an interesting and instructive lecture-recital on "Variations." As examples he used the Handel aria and variations in B flat, and variations, op. 24, by Brahms on the same theme. These latter were called by Von Bülow the finest example of music in such form since Mendelssohn's time. Mr. Beck never appeared to better advantage or played with a finer interpretation. These Saturday morning recitals are programs of exceptional interest to students and teachers alike, and many outsiders, also, attend because of the unusual programs presented.

Milton Sliter, of the expression department, gave a group of readings before the members of the Yeoman Lodge last Monday evening.

The Glee Club of the Public School Music Department sang at the Wednesday Assembly in Stanley Hall and made a great hit. This makes the second program the club has given this year.

Harriet Gogle, of the faculty, a member of the St. Mark's quartet, sang on the evening of January 6, at the

home of Hovey Clarke, the occasion being a dinner given by Mr. Clarke for the vestrymen of St. Mark's Church and their wives.

Robert Fullerton, head of the voice department, sang last Tuesday evening at the home of Nathaniel McCarthy, the occasion being a party for the Sunday school class. Mr. Fullerton was accompanied by F. W. Mueller.

RUTH ANDERSON.

Willy de Sadler's Enjoyable Musicales.

A very enjoyable musicale was held at the studio of Willy de Sadler, Sunday afternoon, January 16. In the informal program there participated Miss Fenster, pianist; Ruth Möller, a fourteen year old girl who has been studying only for the last six weeks with Mr. de Sadler, and, in songs by Beethoven, showed the progress which she had made in that short time; Ellen de Sadler, possessor of a strong dramatic soprano and excellent vocal method, who was heard to special advantage in an air from Gluck's "Alceste" and other numbers; and Willy de Sadler himself, who sang several numbers in Russian and German with that thorough art which is always characteristic of his work. Charles Cooper, pianist, concluded the program.

There was a large company of music loving friends present to enjoy the rich musical fare set before them, including Mrs. T. Alphonso Sterns, a well known patroness of music; Mrs. Wagner Gilbert, Lina Coen, the Misses Whitaker, Henry T. Meiers, Paola Martucci, and Charles Cooper.

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SAN CARLO OPERA SINGERS WIN PLAUDITS IN ST. PAUL.

Traveling Organization Presents Standard Works Effectively—Graveure Makes His Usual Hit in Orchestral Concert.

St. Paul, Minn., January 26, 1916.

One of the most important of the season's musical features, the visit of the San Carlo Grand Opera Company, has just taken place in St. Paul. There were performances on January 13, 14 and 15, and while some music lovers were probably disappointed that a wider variety of operatic types were not represented on the program, the management certainly made a choice of perennially popular works.

"Rigoletto" opened the season, and the first rise of the curtain disclosed the fact that, scenically, the production had advanced materially over its condition a year ago. Vocally, it was extremely well done.

In Giuseppe Agostini (the Duke), Angelo Antola (Rigoletto), and Edvige Vaccari (Gilda), there was a trio of stars peculiarly well fitted to handle the Verdi school of opera. Mme. Vaccari's voice has a sympathetic quality essentially suited to Gilda's plaintive story, and her coloratura numbers were sung with excellent style and adequate technique.

Agostini's Duke is dramatic, impassioned, and musical, and the benefit of his wide experience reacts most gratifyingly on every role he sings.

And Angelo Antola, experience has proved, can always be counted upon for dramatic intelligence and vocal superiority. His baritone is of a quality as unusual as it is charming.

"Aida" brought forward Mary Kaestner in the title role. Comparing her performance with the ones she gave here last season, a great improvement is noticeable, although she still has an unfortunate tendency to force tones that inevitably results in a hard, screaming quality. Her acting was extremely good. Carolina Zawner's Amneris was conventionally played, but not well sung, largely because the role is not suited to her range.

In the role of Amonasro, Alessandro Modesti again proved himself the thoroughgoing artist that he is. His performance was truly impressive, from every standpoint, and the Radames of Agostini, while not as successful, musically, as some other things he did, was at the same time very capably and artistically set forth.

Edvige Vaccari made another excellent impression through her Violetta. It is many years, by the way, since

"La Traviata" has been heard in St. Paul, and its melodic charm was therefore especially welcome.

The warm, sympathetic quality of voice mentioned before was again a strong asset in Mme. Vaccari's performance, and her dramatic sincerity is so real as to command admiration.

Signor Graziani's first appearance of the season was as Alfredo, and while he repeated the impression made last year (when he sang Turiddu), that he has intelligence, personality and musicianship, he likewise testified again to the fact that his voice was meant by nature to be a baritone, and will therefore never make a satisfactory tenor.

"Trovatore" closed the engagement, the principal parts being sung by Mary Kaestner, Manuel Salazar (an excellent tenor, slightly inclined to force his voice), Antola, Carolina Zawner, Luciano Rossini and Pietro di Biasi.

In all of the secondary roles they were required to sing, Pietro di Biasi and Natale Cervi proved themselves basses of remarkable tonal beauty and effectiveness.

Giuseppe Angelini conducted with his usual fine authority and complete musical understanding, and, thanks to his effective baton, there is never a drag in the performance, never a long wait between acts, and never a moment in which the entire organization is not doing serious, sincere work.

The male section of the chorus is particularly fine, and the orchestra is good.

It is both pleasant and important to have an annual visit from just such an organization with its reminder that real music is not made stale even after half a century of steady performance.

FINE ORCHESTRAL CONCERT.

The concert given by the Minneapolis Symphony Orchestra on January 13 brought George W. Chadwick, dean

of American composers, as guest conductor for his new symphonic poem, "Tam o' Shanter." Mr. Chadwick conducts with ease.

The Chausson symphony was delightfully given, its many special beauties being sympathetically dealt with. The strong resemblance to Cesar Franck was apparent throughout, even though it must be apparent that the disciple did not reach the heights that his master did.

Berlioz's brilliant "Benvenuto Cellini" overture was so read by Conductor Oberhoffer, and so interpreted by his men, as to bring startlingly to mind the profound capacity of the great Frenchman, born so many years before his time, and the charming "Dance Rhapsody" of Delius, already given this season, was as delightful as ever.

Louis Graveure, Belgian baritone, who appeared as soloist of the evening, proved to be the real vocal sensation of the year. No other singer has evoked the applause which greeted him on that evening, or inspired the general and flattering comments that have followed his appearance.

He sang the "Vision Fugitive" from "Herodiade" and the "Prologue" from "Pagliacci," and both were done in a manner so nearly perfect as to be practically above criticism. Graveure's blending of voice quality and art is simply extraordinary.

SCHUBERT CLUB MUSIC.

The Schubert Club fortnightly recital on January 19 brought forward several young musicians. The vocalists were Hazel Huntington and Loretta Haas, accompanied, respectively, by Mrs. H. L. Simons and Mary Keegan; Mrs. B. W. Harris played two violin solos, with Mary Willard at the piano, and Charlotte Burlington and Edith Clark were the pianists of the afternoon.

FRANCES C. BOARDMAN.

Jean Vincent Cooper Surprises New York Audience.

Jean Vincent Cooper, contralto, who made her initial New York appearance with the Schola Cantorum under the direction of Kurt Schindler, Wednesday evening, January 12, was the recipient of the most flattering criticisms. The evenness of her voice, the exceptional compass, rich beauty



JEAN VINCENT COOPER,
Contralto.

of tone, and perfect diction, are the results of the past six months' study with Anne Stevenson. The following criticisms are culled from the leading daily papers of the metropolis:

"Incidental solos were sung by Jean Vincent Cooper, a contralto with a rich full voice and a smooth even style of singing. Her solos were short, but she sang them most effectively.—New York Herald.

"The most satisfactory in voice and style was Miss Cooper."—New York Tribune.

"Jean Vincent Cooper, a contralto with a really good voice and some skill in singing."—New York Sun.

"Of the soloists, Jean Cooper, the contralto, was by far the most successful. She had only a few lines to sing, but in them revealed a voice of decided beauty."—New York Evening Mail.

Musical Manager Sues.

Hattie B. Gooding, a manager of concerts at the Odeon, St. Louis, was sued for \$1,808.20 recently in the Circuit Court of St. Louis by Charles A. Ellis, manager of the Boston Symphony Orchestra. He alleges that February 20, 1915, Miss Gooding drew a check for \$1,805 on the National Bank of Commerce, payable to the order of Ellis. The petition alleges furthermore, that when Ellis presented the check the next day the bank refused payment, and that February 25, 1915, the check was protested for nonpayment, for which a fee of \$3.20 was charged. When the St. Louis Globe Democrat asked Miss Gooding last week to make a statement on the matter of the suit, she stated that she did not care to do so.

Miss Gooding is the managing director of an organization known as the St. Louis Concert Company. Its most recent activity was a recital given at the Odeon by Louise Homer.

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"It is an interesting page in a composition by Elgar."

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"AMERICANS NOT LOYAL TO THEIR NATIVE COMPOSERS," SAYS ALBERT JANPOLSKI.

Russian Baritone Expresses Some Interesting Opinions Regarding the American Composer and Singer.

In the course of a recent interview, Albert Janpolski, the Russian baritone, made some interesting statements regarding our native musicians in general and our composers in particular.

"American singers are not loyal to their native composers," said Mr. Janpolski, "and it is to be regretted that such is the condition when there is so much talk about doing things in English. Most people miss the point; they speak of doing songs in English, not the songs of American composers. You will find in looking over the programs of the majority of our American singers that very few songs by American composers are presented. This should not be, for the American composer has written songs that are worthy of presentation. Take, for instance, Chadwick, Arthur Foote, MacDowell, Parker, and a host of others; each has written some very beautiful compositions, but they are comparatively seldom heard, although occasionally some one sings one of their songs. And that is not the way to popularize the American compose. The trouble is that the average American singer has not taken the time to look over thoroughly the best efforts of our American composers. How many singers have studied the arioso from Chadwick's 'Judith'? This is a song of great melodic beauty, of an Oriental charm and a simple dignity, and I venture to say that this aria is as great and as forceful as anything that has been written by Leoncavallo, Tchaikowsky or Massenet. Another song by this composer, which is especially deserving of careful study, is his ballad of the 'Tree and the Master.'

"No, the American singer is trying to sing in a parrot-like Italian the prologue from 'Pagliacci.' How many of our American singers have studied Arthur Foote's 'Once at the Angelus,' a simple and most tuneful song?

"And then there is MacDowell! And here I would like to put a question to the American singer, the American teacher and the American public. Is it absolutely necessary that an American composer die before his songs are sung and really given serious consideration? We have no better example than the case of MacDowell; since his death the American singer and the American player have taken up his works and studied them with great zeal. This is regrettable, to say the least. Why not give the American composer his due while he is alive and not wait until he is dead to investigate his works and their merit?

"How many singers have looked carefully at the wonderful score of Horatio Parker's oratorio, 'Hora Novissima,' an oratorio that compares favorably with anything Mendelssohn has written?

"The American singer makes the excuse that these American songs are old and worn out; some call them 'chestnuts.' These songs I have mentioned are no more chestnuts than the prologue from 'Pagliacci,' or even the 'Song to the Evening Star' from 'Tannhäuser.'

"During the course of a recent conversation I had with one of our prominent American composers, I asked him regarding his composing. 'Oh,' he replied, 'you see, I do not compose any more except during my summer vacation of four or five weeks, for, really, what is the use of my composing; the best things that I have written are on the publishers' shelves and nobody even takes the trouble to look them over, not to speak of really studying them and giving them a thorough trial?'

"In speaking of the American composers, I want to say that I do not mean only the older composers, but also the younger ones. Because Strauss has written very beautiful songs, does not mean that we must discard the works of Beethoven and Schubert. Because Gretchaninoff and Rachmaninoff have written great works, does not imply that we should discard Tchaikowsky. What I mean is that all composers, young and old, should be judged entirely by their merits and thus given an equal chance.

"Nobody has really given the songs of Frederick Converse the careful study they deserve. The lyric beauty of these works compare favorably with some of Strauss. 'Silent Noon' in particular, is worthy of the utmost thought.

"It is my opinion that the American teacher is partially to blame for this condition. While I was in the West recently, a vocal teacher said to me, 'I never benefited more than I did during the six months I studied in Europe.' Subsequently, I discovered that he had studied four weeks in Italy, three weeks in Berlin and something like two months in Paris, yet his delight is to teach only the classic of the German and French, when in reality he

should be teaching something he knows a little about, and that is his own language.

"I spoke to him in German, but he could not reply in that tongue. He was about as bad in French, although he could say a few words in that language, and yet that man was attempting to teach only the classic of the French and German school.

"Of course, you cannot expect the foreign teachers to teach the American songs, and therefore, who will teach them, if not the American teacher? The foreign teacher gives his pupils what he knows, and that is right, for it is his best.

"But in large measure it is the fault of the singer, in that, instead of singing songs in English that really have merit, he will, in his endeavors to sing in the vernacular,



ALBERT JANPOLSKI,
Russian baritone.

select such nonsensical and utterly worthless little ditties as 'Three Little Pigs' and 'A Maid Went Milking,' and equally senseless songs. How can the American composer possibly be inspired to write things that are really worth while? He loses the incentive.

"Occasionally, in this country, we hear of an American singer taking up a song of some unknown person, who may be his accompanist or a friend of his, and introducing that song. I maintain that that is not loyalty to the American composer. What I mean is the giving to each composer of an equal chance by a careful and unbiased study of his works. The only way to popularize a song is for all the singers to sing it. That is what is generally done in my country, Russia; it is done in Germany and other foreign countries. There they take up a work by Rachmaninoff, Strauss or some other native composer, and all the singers feature it on their programs; and when that song becomes in danger of being hackneyed or they think it is becoming a little old, they search for the composer's new effort.

"I am constantly hearing American singers attempt to sing the songs of the Russian school in the original, at least that is what the program says; in the vast majority of cases their broken, disfigured diction resembles Japanese or Choctaw as much as it does the Russian. Occasionally you hear a foreign singer attempt to sing in English in a broken fashion, and the feeling of disgust which it evokes is precisely that of the Russian who hears his language abused.

"Many singers have come to me recently, some of them members of the Metropolitan Opera Company, and asked me to teach them Russian songs. . . . I immediately ask them: 'How many years have you given to the study of the literature of my country? Do you speak the Russian and do you understand its construction?' Invariably, they answer in the negative, and, of course, I cannot teach them

Russian songs if they know nothing at all of the language. How can they possibly sing in Russian, when they do not know the language and have no conception of the meaning of the words they are singing. Instead of teaching the things they know and understand, the American teacher is attempting to instruct about something of which he knows very little and frequently nothing at all.

"Instead of people singing the songs in their own language and by their own composers, they are singing those of another language.

"If a singer, in order properly to sing the songs of a country, should be familiar with its literature and language, who is better able to sing the songs of American composers than American singers? And there is a wonderful field in the song literature of America, which is ready and ripe for the gathering.

"To my mind one fault of the American singer is that he takes up a song which he has heard somebody say is a good song, but he does not take the time to really find out whether this is true. Loyalty means something more than merely taking up a song because it was written by some friend.

"In my opinion, the propagandists for things in English have missed the most important point; it does not mean to sing things in English that are translated from some other language, but to sing the works of American composers simply because they have merit, not for any personal motive. And the American composer is worthy and does merit a fair trial.

"Thus, while I advocate the singing of works in English, it is only of those songs which have been written in that language, and I believe that songs written in German or French or Italian should be sung in the original. If composers, such as Schubert, Schumann, Saint-Saëns, had written songs in English, they would have written entirely different things.

"In order to sing the songs of a country one must first study carefully the language and literature of that country, in order that he may have the composer's conception and that he may get the entire meaning of the song. Recently there have been published in this country many Russian songs, some of which have been translated three times, so that by the time they are presented in the English the meaning has been entirely changed.

"In England they sing things in English. They do not sing American songs. In Russia they do not bother with songs by American composers; they are not interested in them. Neither do German singers sing the songs of American composers, and why should they? They are not interested in American composers, but rather in their own. Therefore, I repeat, that the American singer is responsible for the welfare of the American composer, and the sooner they realize that duty the quicker will they come into possession of a broad and rich field of song literature, which is worthy of the great American nation."

THE DUKE OF CONNAUGHT VISITS TORONTO.

Sir John Hendrie a Patron of Music.

Toronto, January 22, 1916.

Sir John and Lady Hendrie and their daughter, Miss Hendrie, entertained His Royal Highness, the Duke of Connaught, Governor-General of Canada; Her Royal Highness, the Duchess of Connaught, and Her Royal Highness, the Princess Patricia, in Toronto, at Government House this week. The entire party attended the National Chorus concert at Massey Music Hall, on January 18. A full account of this event with the names of the officers, will be found in the MUSICAL COURIER of February 3.

On January 17 the Duke of Connaught, accompanied by the Duchess of Connaught, the gifted and beautiful daughter, the Princess Patricia, after whom the famous battalion known as "The Princess Patricia Canadian Light Infantry" has been well named, and Sir John and Lady Hendrie, reviewed over 9,000 troops on University avenue, near the Parliament buildings, in this city. Owing to the severity of the weather, it was impossible for the bands, whose bright music often makes the streets and avenues gay these days, to contribute many marches, but the drummers and buglers, stationed opposite the royal stand, bravely did what they could to keep up rhythm and time.

MAY CLELAND HAMILTON.

Charles Harrison Resigns Church Position.

Charles Harrison, tenor soloist at the Fifth Avenue Brick Presbyterian Church, New York, has resigned from this position, this arrangement to take effect May 1. For the past four years Mr. Harrison has held this position to the complete satisfaction of the members of the church, and the announcement that this will be his last season there has caused much regret among the congregation and the other members of the choir.

Mr. Harrison's reason for this move is a desire to devote his entire time to concert and recital work, as well as the making of talking machine records, in which field he has achieved considerable success.

JOHANNA GADSKI REAPPEARS AT METROPOLITAN AS ISOLDE.

Popular Soprano Is Given Warm Welcome—Verdi's "Trovatore" Retains Its Hold on Popular Favor—"Tristan and Isolde" in Brooklyn—"Meistersinger" Charity Performance for Benefit of German Press Club—Eddy Brown Captures Fancy of Sunday Evening Opera Concert Patrons.

METROPOLITAN OPERA HOUSE.

"Il Trovatore," January 19.

Verdi's imperishably popular opera had another repetition before a large and enthusiastic audience. It appears sometimes to the unimpassioned reviewer of music that the only thing that counts in the end so far as a composer is concerned, is his fount of melody, and in the case of Verdi, the circumstance is proved to a convincing degree, for his "Trovatore," "Traviata," "Rigoletto," and "Aida" are veritable mines of tuneful creation and they represent the most popular of his works today.

In last week's repetition, Marie Rappold was called upon suddenly to replace Emmy Desjann, who had become indisposed, and the American soprano fulfilled her task in very admirable fashion. The role of Leonora is not a new one for her at the Metropolitan, but never before has she sung it with more genuine abandon or with finer vocal application to all its various musical and temperamental phases. Mme. Rappold now has reached the full maturity of her fine art, and her every appearance is a matter for pleasure to the connoisseur and a matter of instruction to the student.

Margarete Matzenauer repeated her familiar but none the less thrilling impersonation of Azucena, and stirred tremendous enthusiasm in her hearers through the intensity of her portrayal and the beauty of her singing. She does not overact the role as do so many of her colleagues in the same part, and she has the rare faculty of being able to temper her fervor with the tenets of good taste in vocalism.

Giovanni Martinelli was the Manrico and a very manly and cavalierly figure was the Troubadour he portrayed. His voice was in its best condition, and as a consequence he projected his high tones with stimulating brilliancy and sang the legato episodes with a measure of bel canto that was most agreeable to discriminative ears.

Pasquale Amato as the Count di Luna was in his element. He always makes the most compelling figure of the Count, and last Wednesday was no exception to the rule. He gripped his hearers to the fullest extent and was rewarded with resounding applause.

Giorgio Polacco was the conductor of the evening, and that implies precision, perspicacity and passion in the orchestra.

"Magic Flute," January 20.

Mozart's opera, with its beautiful music and inane libretto, manages to retain a fair-sized clientele in New York. These interested hearers were on hand again last Thursday evening and displayed a large measure of enthusiasm, due no doubt to the excellence of the leading members of the cast as well as to the immortal beauty of the score.

The chief honors of the evening went to Frieda Hempel as the Queen of the Night. Her coloratura singing always is an undiluted joy. Her voice is of the utmost purity and the manner in which she uses it, not only for the display passages, but also in the lyric moments, denotes the thinking artist. There is a certain warm quality in the Hempel voice, which is not found customarily in the coloratura soprano.

Jacques Urlus was the Tamino. He has sung the part better on previous occasions. Melanie Kurt did an excellent piece of work as Pamina. She is a thorough musician, and if there is such a thing as "Mozart tradition," she masters it satisfactorily. Her contributions to the evening were of a very superior quality.

Carl Braun was the Sarastro and gave a dignified and impressive portrayal. Very well sung was the music of the three ladies by Vera Curtis, Julia Heinrich and Lila Robeson. Lenora Sparkes, Louise Cox and Marie Mattfeld were the three youths. Carl Schlegel did the part of the Speaker, while Max Bloch was the First Priest. The two wardens had as their representatives that excellent pair of operatic artists, Paul Althouse and Basil Ruysdael. Edith Mason did an excellent bit as Papagena, her pertness, agility, youth and the fresh quality of her voice making a most agreeable impression.

Artur Bodanzky conducted the score with dignity and with due regard for the voices of the singers.

"Prince Igor," January 21.

The repetition of Borodine's opera does not disclose any musical beauties or dramatic points not discovered at the initial performance. The music is threadbare in melodic texture, and lacks in characterization, distinction and origi-

nal. The orchestrations supplied by the kind friends of Borodine are of various hues and show only too plainly the several cooks who sought to improve on the original Borodine tonal broth. There must be better Russian operas than this one, and it is hard to understand why the Borodine piece was chosen, unless perhaps it was because of the success achieved with it a few years ago in Paris. However, American tastes are different from those of the French capital, and also there may have been features of that performance which we do not witness here and which led to the enthusiastic reception accorded it by the Parisian public.

The cast of "Prince Igor," as given at the Metropolitan, is a thoroughly competent and well rounded one. Frances Alda looks very lovely in her ancient Russian robes and sings with warmth of voice and polished vocal art. Amato's delineation of the title character is a masterful one, replete with dignity and force. His vocal ministrations, as always, are a thing of charm and virility.

Luca Botta, in the limited opportunity given him to display his fine qualities as an artist, makes full use of the chance to reveal his suave tones and his fine discrimination in the matter of phrasing and modulation. Adamo Didur, as the mildly wicked brother-in-law of Prince Igor, is a striking figure.

Excellent contributions are those of Andrea de Segurola and Angelo Bada as the two minstrels, and Flora Perini as the daughter of the Khan.

Giorgio Polacco wielded his accomplished baton with much insight and sympathy.

The dancers were, as usual, picturesque and propulsive, but some of the shouting of the terpsichorean gentlemen might well have been tempered—with no loss of effect, so far as the dancing evolutions were concerned. The barbaric intensity of the scene is supposed to lie in the surroundings, costumes and the nature of the dancing rather than in the ear splitting whoops and calls of the gentlemen of the ballet.

"Manon Lescaut," January 22 (Matinee).

"A packed audience" is the way an usher put it who stood near C 301 in the parquet at the Metropolitan last Saturday afternoon.

Caruso and Alda were the loving pair of the story, and their success in the earlier presentation of the Puccini opera here this season doubtless was responsible to a large degree for the multitudinous assemblage of listening auditors, sitting and standing. Throughout the afternoon the enthusiasm knew no bounds. The calls for Alda and Caruso were thunderous after each act. The soprano sang the music with limpidity of voice and rare skill in mood delineation. She is an artist who knows always the correct touch in color and sentiment in her interpretations, and the Metropolitan is fortunate in having her on its roster during the current soprano scarcity in the institution.

Caruso likes the Puccini "Manon" and sings it con amore. Messrs. Scotti and De Segurola rounded out the cast. Bavagnoli conducted with much fire and clan.

"Meistersinger," January 22 (Evening).

A charity performance for the benefit of the German Press Club was that given on Saturday evening, and Artur Bodanzky won an ovation from the strongly Teutonic audience for his conducting of the luminous score. Before the third act, the audience sang "Deutschland, Deutschland Ueber Alles" and "The Star Spangled Banner," Bodanzky leading both anthems.

The performance had much to recommend it vocally. Frieda Hempel makes the most of the role of Eva, even though its tessitura is not ideal for a high soprano. Johannes Sembach gave a lyrical Walther version. Hermann Weil was the Sachs, a wholesome and satisfactory one. Carl Braun did Pogner.

About \$4,000 was the reported profit of the German Press Club on the evening's doings.

Sunday Opera Concert, January 23.

The Metropolitan Opera concert of Sunday evening, January 23, presented a very attractive program, with Eddy Brown, the violinist, as the visiting soloist. He played Tschaikowsky's concerto and put into the highly colored and picturesque pages a large measure of dash and compelling virtuoso display. The Brown tone is of fine quality and it never is forced or maudlinized. Technically the young artist has large command. An impressive breadth marks his phrasing. Musically he demonstrates confidence and knowledge. All these good points were experienced also in his playing of a Handel larghetto, Paganini's twenty-

second caprice (in a very clever Brown rearrangement, and Wieniawski polonaise). The new violinist was received with acclaim by the audience and complimented with numerous recalls and justified encores.

Mabel Garrison, that very gifted and facile coloratura singer, gave a brilliantly effective rendering of the "Caro Nome" from "Rigoletto," and Johann Strauss' graceful "Primavera" walse. Her voice and art gain constantly in the esteem of local music connoisseurs and she pleased them mightily last Sunday, as was evidenced by the thunderous marks of favor she drew forth. Miss Garrison's very agreeable personality adds not a little to her popularity with her audiences.

Giuseppe de Luca, master of tone production and phrasing, offered another of his flawless productions in his reading of a "King of Lahore" aria. He elicited shouts of "bravo" and "encore" for his achievement, and the same signs of success materialized after his delivery of several songs.

The orchestra played Weber's "Euryanthe" overture, Bizet's first "L'Arlesienne" suite, and Gounod's "Queen of Sheba" march.

"Tristan and Isolde," January 24.

It is always a pleasure to welcome back to the ranks of the Metropolitan Opera Company so thorough, authoritative and wholesome an artist as Johanna Gadski, who made her first appearance of the season as the heroine in Wagner's immortal music drama, "Tristan and Isolde." To enhance the pleasure of her annual reentry into the company, Mme. Gadski's voice was in especially good form on Monday evening and she sang with suavity, warmth, and exact knowledge of traditions. Her splendid and finished acting revealed, as always, that histrionic art which so long has been hers.

There was a very large and exceedingly friendly audience to welcome the prima donna back, and they gave her a welcome that left no doubt of her importance and popularity as a member of our opera company.

Urlus is a good Tristan, and Mme. Matzenauer cannot be surpassed as Brangäne. Carl Braun as King Mark was in better voice than usual; while Hermann Weil was distinctly not outstanding as Kurvenal.

Those who have thought Artur Bodanzky incapable of rising to a climax should have heard his splendid orchestra in the culmination of the "Liebestod." It was overpowering, especially with such an Isolde as Gadski to sustain the vocal majesty and dramatic might of the part.

BROOKLYN ACADEMY.

"Tristan and Isolde," January 18.

Wagner's superbly orchestrated lyric drama, "Tristan and Isolde," considered by connoisseurs to be the culmination of his orchestral conceptions, was the center of practically three and one-half hours of concentrated attention at the Brooklyn Academy of Music, Tuesday evening, where the usual large audience greeted its production.

Artur Bodanzky conducted. As it should be in this work, the orchestra was the predominating element—not with blatant self aggrandizement, but with delicately insinuating weaving together of the various instrumental choirs, with magnificent verve, with potent emphasis where force was necessary, and with richly delineated, gripping harmonies, always taking the lead with easy and captivating transition, when the soloists become little more than the accompaniment.

Melanie Kurt sang the part of Isolde, with her customary beauty and opulence of tone, passionate fervor and finish, and with attractive personality.

Margarete Ober, as Brangäne, both in looks and vocally, proved a splendid foil.

Jacques Urlus always sings Tristan as if it were a favorite role, and again on this occasion gave of his vocal and histrionic best.

The other members of the cast, Henri Scott, King Marke; Hermann Weil, Kurwenal; Melot, Carl Schlegel, Max Bloch and Julius Bayer, completed a commendable ensemble.

The Way.

A music rings
Around the earth,
A joyous note
Of silver mirth.

From feathered throats
Outpours the strain;
It sings on winds,
On land and main.

You hear it not?
You hear the moan?
No other sound
Except the groan?

If you would hark
To all that cheers,
Just wear a grin
Between your ears.

McLANDBURGH WILSON.

LEONCAVALLO'S "ZAZA" REVIVED DURING CLOSING WEEK OF CHICAGO OPERA.

Work by Composer of "Pagliacci" Fails Again—John McCormack in Mozart Opera—George Hamlin Sings "Tosca" Hero—Muratore's Wonderful Popularity—Campanini and His Singers Make Farewell Appearances.

AUDITORIUM THEATRE.

"A Lovers' Knot" and "Tosca" January 15 (Evening.)

"A Lovers' Knot," an opera in one act by Simon Buchhalter, which was first produced last summer at the residence of Charles G. Dawes in Evanston (and reviewed at that time in the *MUSICAL COURIER*), was sung for the first time on any public stage at the Auditorium at the popular evening performance last Saturday. The Buchhalter opera calls for a quartet of singers and Signor Campanini selected three of his best artists and engaged especially another one to make the cast all that could be desired. At the time of its unofficial premiere in Evanston, Leonard Liebbling, editor-in-chief of the *MUSICAL COURIER*, wrote a detailed review concerning the merits and drawbacks of the work and on a second audition the reviewer endorses the opinions then expressed. Mr. Buchhalter is an excellent musician and the reception given his "Lovers' Knot" will, no doubt, encourage him to write another opera, which should be written to a libretto of far greater possibilities than the very silly plot he put to music. Musically, the best number in the score is the intermezzo, which was encored. There are several other good numbers in "A Lovers' Knot," its great musical defect lying in the over-heavy orchestration. It might be added that Mr. Buchhalter does not as yet understand how to write for the voice and that his "Lovers' Knot," which after all should have been treated in a light vein, was built not as an opera comique, but as a lyric drama. Mr. Buchhalter and his interpreters, however, were recalled many times before the public to acknowledge vociferous applause.

The principal roles were given to Myrna Sharlow, who sang gloriously and brought out the comic effects in the part. Augusta Lenska proved to be better in opera than at a concert given by her here, and the bad impression produced at that recital was wiped out. George Hamlin in the tenor role and Graham Marr in the baritone part were powers of strength in giving a stellar appearance to the new opera. Both sang beautifully and their acting had much distinction.

Charlier conducted and though the orchestra at times drowned the voices of the singers, he had his forces well in hand most of the time, and the fervid reading he gave the new opera must have been most gratifying to the composer.

"Tosca."

Following the novelty, "Tosca" was repeated with artists heard previously in the same melodramatic production with the exception of George Hamlin, who replaced Bassi as Cavaradossi. Mr. Hamlin has made big strides in his art as a few years ago it would have seemed daring for him to essay a role as difficult histrionically as the one of the unhappy hero of Sardou, but today Mr. Hamlin is as good an actor as he is a singer. He was applauded to the echo and his delineation in the second act especially could not have been improved upon. He brought out new ideas which should be followed by other tenors. After the scene of the torture he appeared as feeble as Cavaradossi should have been and both vocally and physically he gave the impression of being on the point of collapse. This is a splendid point, as generally tenors come out of the torture chamber very weak, but they recover very quickly to shout their anger at Scarpia. The scene was much improved by Mr. Hamlin's conception. He made a hit and deserved his success.

Parelli gave an illuminating reading to the score.

"Walküre," January 16.

The smallest house of the season witnessed a repetition of "Walküre," which was given on the Sabbath afternoon. The work of the principals and the orchestra, however, was of the high standard noticed all through the German performances this season. The cast was the same as that heard on the previous occasion with the exception of Dalmores, who was the Siegmund. The French tenor has all the traditions of Bayreuth and he sang and acted his role in exact accordance with those traditions. Mme. Clausen again was the Brünnhilde and again disclosed (to the

great satisfaction of her many admirers) the beauty of her vocal organ to best advantage. Eleonora de Cisneros was a glorious Fricka; Clarence Whitehill once more was a magnificent Wotan and James Goddard, sonorous and deep voiced, was heard to excellent advantage as Hunding. The other roles were in capable hands and Pollak, who on this occasion bade farewell to the Chicago public, conducted in masterful fashion.

"Zaza," January 17.

Leoncavallo's "Zaza," which failed elsewhere, won little recognition when presented for the first time in Chicago by the Campanini forces at the Auditorium last Monday evening. The very large audience that witnessed the premiere was in excellent humor and laughter was in order. Likewise plaudits rewarded the efforts of the singers at the close of the acts and the principals had their various arias well applauded. The plot of "Zaza" is too well known to need comment. The drama was produced in this and other countries and made a huge success when played by Rejane in French and Mrs. Leslie Carter (who had the work translated into English) achieved the hit of her life in the name part. Leoncavallo up to date seems to be a one opera man. His "Pagliacci" has achieved popularity for him, and though the music of "Zaza" is very reminiscent of the masterpiece of the composer, the melodies contained in the new melodrama flow out less spontaneously and the composer seems deprived of much imagination and of all inspiration.

Many regretted when "Pagliacci" was first produced that the opera was not a four act music drama. When "Zaza," which is a four act opera, was produced this week, many wished that Leoncavallo had written only one act. It would have been sufficient to please the audience, as at the conclusion of the fourth act every one was tired out with an opera that had only the plot to recommend it to the public. It might be added that the story has been somewhat disfigured by the librettist.

Carmen Melis, who had the honor of creating the role in Italy, France and California, was the Zaza. Having no criterion on which to base her standard as to the merit of her performance, it must be accepted for whatever it may be worth. If it should be allowed to make a comparison between the Zazas of the various actresses seen on the legitimate stage by the reviewer, the performance given the part by Miss Melis would seem weak in its make-up, cold in its love and the pathos note invariably lacking. Vocally, her singing might have pleased the composer, but it fell short of what was expected by this reviewer. The "Laughing Song," however, was beautifully given, but her lack of medium and low register hampered her considerably all through the course of the evening.

Amedeo Bassi sang gloriously the part of Dufresne and the smack he gave the opulent Zaza in the second act was the most piquant bit of comedy of the evening. The hilarity of the audience was most pronounced and the kiss was the hit of the night. Alfred Maguenat was the hero of the performance. He sang the part of Cascar remarkably well—so well, indeed, that one of his arias was encored—beside giving entire satisfaction by an artistic delineation of a difficult role. Germaine Roland, a small child, was given the role of Toto, and though the part does not require a singer, little Germaine had to speak many lines, which she recited very distinctly, but the audience was not in a sobbing mood and even the appearance of a child could not spoil the good humor of the house. Daddi made up as a funny Marco; Trevisan was capable as the stage manager; Dua was an up to date impresario, and the other bits were in capable hands.

The settings were not very expensive, so the production of "Zaza" was a good stroke of luck on the part of Campanini, as, judging from the audience, many dollars went into the safe of the Chicago Opera Association, which will reduce somewhat the deficit of the present season.

Ferrari directed as though he expected to conduct his forces to success instead of a sure fiasco.

"Zaza" is the last novelty to be presented by Campanini and his forces. Probably, musically speaking, it will prove

the worst of the novelties given, which, however, can count one good fiasco, "Dejanire"; one succes d'estime, "Cleopatre," and one opera from a promising composer, Buchhalter, whose "Lovers' Knot" cannot be set down as a huge success.

"Cleopatre," January 18.

Massenet's "Cleopatre," previously reviewed in these columns, was again most effective in its Tuesday night's production, with a magnificent prima donna, a well matched cast and elaborate scenery and costumes to recommend it. Mme. Kousnezoff was in excellent voice and as well made such exacting demands on her native histrionic ability as to satisfy her audience.

Marie van Dresser displayed a lovely voice, and Magnuenat as Marc Antoine proved to be so satisfying as to excite the enthusiasm of his auditors.

Dalmores, Nicolay and others were well cast.

"Don Giovanni," January 19.

At "Don Giovanni," Mario Ancona did the title role years ago. He was pronounced by many as one of the best Don Giovannis on the lyric stage. Strange to say, vocally speaking, his Don Giovanni is far younger than histrionically. Mr. Ancona, as stated before in these columns, has remnants of his former glorious voice and the serenade, which he sang to the audience instead of to the balcony, was redemanded. Dramatically his Don Giovanni was a sad Don Lothario. He has not the gayety, exuberance, graceful bearing, suave manner, noblesse, nonchalance expected from the famous cavalier. Ancona's avoirdupois was one insurmountable obstacle in his appearance. He was almost a funny Don Giovanni. The gods furthermore were very unkind to the baritone, who met with several mishaps, the most inconvenient being in the first act, when he lost his sword and killed the Commendatore with his finger. As stated before, it is in the smallest details that one recognizes a great artist from a mere singer.

John McCormack sang Don Octavio admirably. Here is a singer who knows all the traditions of the Mozart classic and he made the hit of the evening after the aria "Il mio tesoro," which after many recalls he had to repeat before the curtain. Frances Rose was the Donna Anna, in which she revealed a voice of uncommon beauty and compels this reviewer to reverse his opinion as to the vocal merits of this excellent artist. She sang the difficult aria in the first act with great virtuosity and was recalled several times to acknowledge vociferous plaudits. The role of Donna Anna is far more suited to Miss Rose's voice than the one of Venus in which she made her debut with the Chicago Opera Association.

Helen Stanley was a beautiful Donna Elvira, most pleasant to the eye and the ear. She sang her aria in the first act with art, beauty of tone and finish. She, too, received an ovation. The role of Zerlina was given to Myrna Sharlow, substituting for Alice Nielsen, who, suffering from the grippe, could not come here to fulfill her engagement. Miss Sharlow has been heard this year in several important roles and generally has succeeded. The part of Zerlina, which has been sung on the Auditorium stage on many occasions by Marcella Sembrich, makes many demands on so young a singer as Miss Sharlow, but she answered to them worthily. The young soprano finished the aria, "Batti, batti" on a high F instead of a low F, however, as written by Mozart.

Ancona, by the way, gave a few high Gs, which were impertinent, interpolated in Mozart's music. Probably had Mozart desired to have the baritone give high notes to get a few hands, he would have set down those notes. Marcel Journet was an impetuous Leporello—joyful, amusing and the aria "Madamina," was so well rendered as to call for a big demonstration of approbation from the audience. Vittorio Trevisan was the best Masetto heard or seen by this reviewer. James Goddard, always a pillar of strength in any opera in which he is cast, made a commanding figure as the Commendatore—a part which he imbued with his glorious bass voice. Goddard has been one of the most reliable singers of the company this season and his return next year is expected by all his numerous admirers.

Cleofonte Campanini conducted superbly and, as ever, was the brightest star of the night.

"Thais," January 20.

"Thais" was repeated with Maria Kousnezoff in the title role. The brilliant Russian soprano impresses more and more after each hearing, and she is a bigger artist after each new performance and already has proven her popularity by the large audiences which always are on hand

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whenever she is billed. She scored heavily once more, and her return next season is assured.

Dufrenne again was an excellent Athanaël and Campanini at the conductor's desk gave a spirited reading of the score.

Potpourri of Grand Opera, January 21.

A grand gala performance was given outside of the subscription nights by the most popular artists of the company, who appeared in their "best turns" to the great enjoyment of a top heavy house. The affair, which began on time at eight o'clock, came to a conclusion after midnight. It opened with the second act of "Aida," in which the favorites, Bassi, Goddard, Ancona, Arimondi, Melis and De Cisneros, won thunderous plaudits and were recalled many times before the curtain at the conclusion of the scene.

The hit of the evening, however, was Lucien Muratore, who, as Romeo in the second act of that opera, scored the individual success of the night. The tenor was in excellent voice and was acclaimed to the echo. After being recalled time after time with Kousnezoff (Juliet), he was compelled to return many times alone before the curtain, and only after innumerable recalls would the audience let down in its wild demonstration. Such an ovation never has been tendered any other artist in Chicago. The demonstration was so spontaneous and so big that Lucien Muratore was seen leaving the stage crying from emotion.

Mme. Kousnezoff, besides singing admirably the role of Juliet, appeared in a new part—that of a dancer of Spanish dances. She performed four of them, and in each one demonstrated her talent as a terpsichorean artist. It is but seldom that a prima donna will venture to appear alone on the stage of her vocal success in the role of a dancer, but Mme. Kousnezoff is as clever with her limbs as she is with her voice. She scored decisively and made her place unique on the operatic stage, where her versatility has placed her in the foremost ranks among the world's great attractions.

"Cavalleria Rusticana" was given beautifully with Melis, Van Gordon, Pawloska, Bassi and Federici. Bassi never sang better than on this gala night, and he, too, brought down the house by the beauty of his song and the dramatic intensity of his portrayal. The evening stunts were completed by three dances by Tamara Swirskaga, Andreas Pavley and Serge Oukrainsky.

"Aida" was directed by Ferrari; "Romeo" was given under the able direction of Marcel Charlier; Parelli with his orchestra gave able support to Mme. Kousnezoff's diversified dances. The Russian dancers had the services of Giacoma Spadoni and Cleofonte Campanini was at the director's desk for the first and last production this season of "Cavalleria."

Campanini was feted by the public like a musical king. Recalled to the stage time and again, he finally appeared alone, waving his handkerchief and pointing to his throat, which probably was out of commission, for, in spite of "Speech" cries, he frantically waved the truce flag and made comical gestures to show that he was unable to speak.

Then amid thunderous plaudits the manager of the orchestra passed to the general manager of the Chicago Opera Association over the footlights a huge wreath—a

present from the orchestra for their admirable conductor, whom they all love so much and under whom they have given wonderful exhibitions of orchestral virtuosity. Campanini may well be pleased with the reception accorded him by the Chicago public. He deserves it, as he has done everything possible to make this season a success. He has won many big battles artistically and the Chicago public wanted to show him its appreciation. Campanini's regime at the Auditorium will not end tomorrow.

"Cleopatre," January 22.

Another performance of "Cleopatre" brought forth (before a packed house) Maria Kousnezoff in the title role. The great Russian singer, who has the record of appearing in four different operas in four consecutive days, was in glorious voice and repeated her former success in a role in which she pleases the eye as well as the ear. Mme. Kousnezoff will again be one of the Chicago "stars" in 1916-17. Her return already is looked for with anticipation by all those who heard her this year. Inasmuch as she will appear next season in many other roles in which she has won fame abroad, she will be sure to add new attractions and

new successes to her big repertoire and long list of successes.

The other roles were well presented by star artists of the company.

Campanini and his men gave an illuminative reading of the score.

"Jewels of the Madonna," January 22 (Evening).

The last performance at popular prices of the season brought out a large audience to hear the "Jewels," with Helen Stanley as Maliella and George Hamlin as Gennaro. Miss Stanley, who, with the same company in years gone by, gave unalloyed pleasure by a truly dramatic presentation of the difficult role, scored again heavily in a part well written for her vocal resources and her portrayal was excellent in every detail. George Hamlin has made big strides in the operatic field since he was heard here previously as Gennaro. His voice has taken on considerable volume and histrionically Hamlin has grown until today he can hold his own with the best actor-singers on the lyric stage. He was received enthusiastically and deserved his success richly. The other roles were in capable hands.

cerity by the players under Stokowski, this great company listened with rapt admiration.

Again and again came salvos of applause for fine passages nobly rendered. Twice the musicians were forced to acknowledge this appreciation by rising to their feet. As was said in the news report printed in this paper the next morning:

"It was an audience such as the Metropolitan Opera House or any other place of public amusement has seldom seen—not even at a political meeting. For once the magnificent auditorium had forgotten caste. A big cross section would have shown the same sort of people in the gallery that were in the parquet and boxes, and the standees who lined the brass rails at the rear of the parquet differed not at all from those in the balcony."

As a matter of fact, it was a coming together of thousands with a love for the best of music as deep rooted as it is in the hearts of the most enthusiastic of wealthy folk who write checks for boxes as easily as average individuals sign for special delivery letters.

And it goes without saying that the influence of this single concert—a fleeting two hours of melody—will carry far into the future. For more than one person present it was a revelation of beauty that did much to offset or palliate realities far from beautiful, yet made necessary by the somewhat stern and oft unyielding order of everyday duties and burdens.

Very forcibly it evidenced the fact, later expressed by the manager of the orchestra, that this organization belongs to "the whole of Philadelphia." As the manager, Mr. Judson, said:

"It has ceased to be a plaything, and it should not be maintained for a discriminating cult. At present it reaches just about 5,000 Philadelphians a year, for it is virtually the same audience at each regular subscription concert at the Academy of Music. What a small proportion of the city's population of nearly 2,000,000 this is! And the orchestra is a Philadelphia institution, and belongs not to a few, but to all. Instead of 5,000, we should play annually to 200,000."

And when asked how such a result might be reached when this privately provided series has ended, Mr. Judson made this suggestion:

"If the city government can maintain public concerts in the summer at city hall plaza and other parts of the city, why can't it furnish concerts in the winter as well? Music is a necessity to a man or woman, not a luxury. Let the city make these free concerts a permanent institution, or let some other means be found to give the people their orchestra."

Here is something for every one who has the city's good at heart to consider seriously. Here is a matter for councils to think about. For, in addition to the long tested theory that good music is a necessary part of the public's portion, we now have concrete evidence that it is wanted and needed by the Philadelphia public.

The orchestra is not a money-making institution, nor is it intended to be such. As a matter of fact, its history is one succession of deficits. But the most serious deficit that could mark its career would be to have this series of free concerts mark an ending rather than a beginning.

Mr. and Mrs. Schelling's Musicales.

A musicale was given last week by Mr. and Mrs. Ernest Schelling at their home, 131 West Sixty-sixth street. Their guests included Mr. and Mrs. Fritz Kreisler, Mrs. Philip Lydig, Mr. and Mrs. Ernest Hutchinson, Mr. and Mrs. James Lanier, Mr. and Mrs. Joseph H. Choate, Jr., Mr. and Mrs. Didur, Mr. and Mrs. Gatti-Casazza, Mr. and Mrs. John McCormack, Mr. and Mrs. Arthur Whiting, and Albert Spalding.

THE PHILADELPHIA ORCHESTRA WIDENS ITS WORTH.

(From the Philadelphia North American, December 26, 1915.)

Six week ago today in this column we discussed the worth of the Philadelphia Orchestra as a civic asset. And after noting its development from a struggling organization to one of permanent place and power, and testifying to its value as a force for enriching the lives of the people, we spoke of its popular concerts which, of late years, have carried the inspiring and uplifting message of good music to folk who have neither the time nor money to attend the subscription concerts.

Going a step beyond this, we said:

"Indeed, we hope the day is not far distant when this admirable organization may find a way so to increase its audiences as to include numbers of persons, young and old, who cannot afford the scale of prices made necessary at its regular concerts. We should rejoice in a series which might coincide with that given by the Minneapolis Orchestra."

At that writing there seemed to be no immediate prospect of such a public benefit. Yet last Sunday afternoon—five weeks later—more than 4,000 persons gathered in the Metropolitan Opera House as guests of a group of wealthy patrons of music to hear the first of a series of free concerts thus provided.

Quite apart from the artistic significance of this Sunday concert, the first ever given in Philadelphia and also the first free concert in which the orchestra ever participated, we regard this as a notable event in the city's life.

All accounts agree that a more attentive or appreciative audience never came together. Throughout a Wagner program, which had in it every element of artistic excellence and which was given with marked power and sin-

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HUGH ALLAN'S RECENT TRIUMPH.

Baritone Wins Admirers in St. Louis.

"Morning Choral Gives Excellent Jubilee Program," "Hugh Allan, Soloist, Wins Triumph Despite Disagreeable Cold." These are the headings to a review of Hugh Allan's recent appearance in St. Louis, which appeared in the St. Louis Star, January 19, 1916, excerpts of which follow:

"With Hugh Allan as soloist and artist of the evening, the Morning Choral gave a program at the Odeon last night. . . .

"Although Mr. Allan was suffering with a very unhappy chest cold, preventing him almost completely from putting any brilliancy into his voice, he gave a performance of exceeding artistic merit, showing a vocal command and control rarely heard under similar circumstances. To add to his extreme discomfort and taxing the patience of the audience was an accompaniment by the orchestra so loud that it would have been difficult for any voice to have carried over it. . . .

"Mr. Allan followed with the 'Brindisi' from 'Hamlet,' by Ambrose Thomas. Mr. Allan did this with dramatic effect and in a rich and resonant voice, displaying a keen and discriminating artistic sense throughout. . . .

"Upon Mr. Allan's second appearance, when he sang a group of Neapolitan songs, and an encore, 'Chearra Massin, Chearra Mada,' with only piano accompaniment by Mrs. Carl J. Luyties, the wonderful temperament of this splendid young artist was evident. Thoroughly at home in the Neapolitan dialect and with such exquisite enunciation, his explanations of the songs were unnecessary."

The St. Louis Daily Globe-Democrat of January 19, 1916, praised his work in the following manner:

"A measure of his gifts and talent came when he presented several songs in his individual section of the program. He sang these, mostly Neapolitan love themes, with Chianti trimmings, quite nicely, and made a hit with many in the audience by the nonchalant way in which he described the several numbers before singing them."

"Thus he told us that his Nardella song group, after the 'Brindisi' from Ambrose Thomas' 'Hamlet,' consisted of 'Vocche Desiderosa,' which, he said, related to an old maid's desire for a lover; 'Aria Fresca,' which meant 'fresh air' and freedom in courting, and the 'Canto da Luna' was a bibulous lover's address to the moon when he discovered that his sweetheart was being courted surreptitiously by his rival."

"Baritone Allan did his best with the 'Hamlet' 'Brindisi.'"

Vet-Bleecker Music Studios.

Charles M. Vet, violin and piano; James W. Bleecker, piano and organ, Zelah Vet, dramatic soprano, have opened uptown music studios, at 622 West 136th street and 558 West 164th street, near Broadway, New York City. For several years Mr. Vet has been teaching violin and piano at the Academy of Music and Fine Arts, Paris; the Institution of Mme. Ray, Auteuil, Paris, and among his patrons have been prominent social and musical leaders.

Mr. Bleecker has studied with Joseffy, Max Spicker and Samuel A. Baldwin.

Among the branches to be taught are piano, violin, vocal, sight reading, ensemble playing, theory and harmony. An attractive feature will be the monthly recitals given by faculty and pupils. Special classes also will be formed for children and for those desiring to take the teachers' training course.

The Vet Music School is located at 738 Lexington avenue, New York.

Mr. Bleecker's downtown studio is in Carnegie Hall, New York.

Gilberté-Kaufmann Musical Tea.

Minna Kaufmann gave the first of two composers' musicales at her studio in Carnegie Hall, New York, Sunday afternoon, January 23. The program was devoted to songs by Hallett Gilberté, the composer at the piano. Mme. Kaufmann sang with much art and expression "Land of Nod," "Mother's Cradle Song," "A Valentine," and the lovely waltz song, "Moonlight, Starlight." Vernon Archibald, baritone, rendered a group of four—"Two Roses," "My Lady's Mirror," minuet, "La Phyllis," and "For Ever and a Day." Beatrice McCue, contralto, sang "Youth," "Evening Song," "A Dusky Lullaby" and "Ah, Love but a Day," revealing a colorful voice and feeling. Mrs. Gilberté, wife of the composer, recited "The Gossip

of the Flowers," by Ella Wheeler Wilcox, and two of her own clever poems. Nearly 100 guests attended, and later enjoyed Mme. Kaufmann's hospitality.

On Sunday afternoon, March 26, Mme. Kaufmann will present a program by Marion Bauer.

MAY PETERSON SINGS IN

ROCHESTER FOR FIRST TIME.

Soprano Pleases at Tuesday Musicales.

May Peterson's success wherever she appears is becoming an established fact. The triumphs of her New York debut have been repeated in Boston, Akron, Brooklyn, Newark, and many other cities, including, more recently, Rochester, where she sang at the fifth of the series of Tuesday Musicales on Friday evening, January 14.

The Post-Express of that city said next day: "May Peterson proved to be a most attractive young person, possessed of a voice which is high, clear and under excellent control. She chose for her first number the familiar Bell Song from 'Lakmé,' which displayed at the very beginning of the evening the full range and delicacy of her upper register. Among the second group of songs the exquisite fairy song of Koechlin, 'Aux Temps des Fees,' was sung with full appreciation of its poetic beauty, and Brahms' 'Wiegenlied' was so sympathetically interpreted that the audience insisted upon an encore. Later in the evening she sang a piece which was upon Melba's program last week, Dvorák's 'Songs My Mother Taught Me,' . . . Here and elsewhere it was evident that Miss Peterson, already well known in opera, is destined to become one of the most popular concert singers. She sang several encores, among which were 'I've Been Roaming,' 'The Lass With the Delicate Air' and 'Dawn.' Her accompanist was John Adams Warner, whose playing was quite up to his usual high standard and deserves particular mention."

"Miss Peterson has a clear voice of exceedingly high range," said the Rochester Herald, "and she knows how to sing, something that cannot be said of all operatic performers. Her operatic number was the Bell Song from 'Lakmé,' in which the fluency of her voice, its lights and shades and mechanical possibilities were revealed fully."

"In a group of songs in French and German Miss Peterson covered many styles. A 'Wiegenlied' by Brahms perhaps was sung with the greatest smoothness and imaginative appeal. It was in her English songs that she gave the greatest pleasure. She sang 'Early Morning,' by Dvorák, and 'To a Messenger,' by La Forge. For her closing number she played her own accompaniment to 'The Lass With the Delicate Air,' which was perhaps her most pleasing contribution to the program. John Adams Warner was a capable accompanist."

A "Grand Opera" Conclave.

An attendance which packed the Hotel Astor ballroom to the doors was drawn by the New York Theatre Club's "Grand Opera" meeting on January 22, under the charge of Baroness Katherine von Klenner. That lady made a vital and well considered address on "Preparedness," Josephine Wehn talked on American operatic history, Dr. Holbrook Curtis discoursed on the opportunities for vocal students, and Leonard Liebling spoke on "What America Needs in Grand Opera." As a wind-up to the program, the Nile scene from "Aida" was sung in spirited and accomplished fashion by a cast under Milton Aborn's direction. The roles were assigned as follows:

Aida	Marie Stapleton Murray
Amneris	Enid Addison
Radames	Orlando d'Ouvalle de Mandarin
Amonastro	Richard Bunn
Rhamfis	Hugo Louis Lenzner

Without exception, the young singers acquitted themselves well and did the utmost credit to the careful guidance of Mr. Aborn, himself an opera authority of large routine and extensive knowledge. What most impressed the audience, aside from the carefully selected vocal material Mr. Aborn presented, was the confidence and ease of the persons on the stage. They combined their singing and histrionic demonstrations so harmoniously that no doubt was left of their thorough training in the chief requirements of grand opera presentation. Josef Pasternak conducted the orchestra.

Mrs. Belle de Rivera, president of the New York Theatre Club, made graceful and complimentary references to the guests of honor, who included Marie Mattfeld, Edith Mason, Rosina Van Dyk, Mr. and Mrs. Milton Aborn, Romualdo Sapio and Clementine de Vere Sapio,



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STRUBE RECIPIENT OF HONORS.

Composer Appointed Conductor of Baltimore Symphony Orchestra.

Gustav Strube, the noted conductor-composer, who occupies the chair of harmony and composition at the Peabody Conservatory of Music, Baltimore, Md., began his new year as the recipient of signal honors. He has recently been appointed the conductor of the Baltimore Symphony Orchestra, which has been subsidized by the mayor, Hon. James H. Preston, and the city council of Baltimore. The first concert will take place on Friday evening, February 11, at Albaugh's Theatre. The orchestra will consist of fifty men and the first soloist will be a member of the Metropolitan Opera Company, who will be announced later.

Another honor conferred on Mr. Strube was in Philadelphia, when, on the invitation of Leopold Stokowski, conductor of the Philadelphia Orchestra, he led one of his own compositions, "Variations on an Original Theme," at the concert of the orchestra on January 1. That he scored a triumph both as a composer and as a conductor is evidenced by the following comments:

"Mr. Strube has already earned for himself considerable of a reputation as a conductor and composer, and his work yesterday proved him to be entirely capable in the latter line. It is entitled 'Variations on an Original Theme,' and the composer has written, as its foundation, a tuneful melody, and has elaborated it into seven short but musically intricate variations. Mr. Strube held the orchestra with close precision throughout the entire work, and naturally brought good emphasis to carry out his ideas in the composition. At the conclusion of the number he was called out repeatedly, as a tribute, not alone to his genius as a composer, but to show a feeling of approval for something American made, the composer having spent most of his life in this country, and composed his 'Variations' less than two years ago."—Philadelphia Press.

"Easily the most interesting feature of yesterday's concert of the Philadelphia Orchestra in the Academy of Music was the performance of the 'Variations on an Original Theme' of Gustav Strube, with the composer wielding the baton. This new composition of the Baltimore educator, whose 'Puck' was given by Mr. Stokowski several years ago, is a suggestive piece orchestrated in the fulsome, but clever, manner of the day. The theme is bold and clear, and at times not without a certain haunting quality. In its development the composer juggles with varying rhythms, seeks strange colorful effects, and taps many other orchestral founts in rounding out his graceful periods. It was a number which pleased so well that the composer was recalled three times."—Philadelphia North American.

"Another number which invites and deserves remark was Gustav Strube's set of 'Variations on an Original Theme.' In this composition a broad, melodious theme of a strongly religious character is put through its paces with an interesting ingenuity of invention which much of the time effectually disguises the identity of the subject matter with which it is associated. It was played under the composer's own direction and was heartily applauded."—Philadelphia Inquirer.

"Mr. Strube displays the skill in orchestra writing of the experienced orchestral player who unites pronounced creative talent with a fine knowledge of instruments and their possibilities."—Philadelphia Record.

"Mr. Strube directed his own work much better than a great many composers who wield the baton under similar conditions. A former first violinist of the Boston Symphony Orchestra, he is now of the faculty of the Peabody Institute in Baltimore. His comedy overture 'Puck' has been received with favor when played here by our own orchestra, as well as by the men from Boston."—Philadelphia Ledger.

MAUD ALLAN

:-

1916-1917

SAN FRANCISCO ORCHESTRA CONTINUES TO PLEASE PUBLIC.

Alfred Hertz and His Forces Welded Into Harmonious Whole—Concertmaster Persinger as Soloist—Tilly Koenen Conquers Her Hearers.

San Francisco, Cal., January 16, 1916.

Soloists prominently before the public the past week were: Tilly Koenen; Louis Persinger, concertmaster of the San Francisco Symphony Orchestra; Ralph Errolle, tenor; Elsa Ruegger, cellist; May Mukle, cellist; Betty Drews, soprano; Uda Waldrop, pianist—these were all among the stars that twinkled brilliantly in the musical firmament.

The two not heard in important works in this city before were Tilly Koenen and Louis Persinger. Mr. Aronson introduced Tilly Koenen at a regular Tuesday concert at the St. Francis Hotel. Mr. McFayden presented May Mukle and Betty Drews. Each and every one of the artists just named proved to be attractive to the select audience. Mr. Persinger was the soloist at the concerts of the San Francisco Symphony Orchestra, directed by Alfred Hertz, Friday afternoon and this afternoon.

So much interest was manifested in advance of her appearance concerning Tilly Koenen that Mr. Aronson postponed his first concert for one week to bring her before the San Francisco public. She scored a great artistic success in the estimation of her audience. The wonderful voice that has endeared her to the people of many countries was at its best. She sang with a keen relish, with vivacity and with such artistic restraint and correspondingly great spontaneity that she at once assumed a place which her great talents and splendid vocalism warrant. There was no doubt of her triumph here.

PERSINGER AND THE ORCHESTRA.

Louis Persinger played the very exacting solo part for violin, with the San Francisco Symphony Orchestra, in the Beethoven concerto for violin, in D major, op. 61. Mr. Persinger's previous reputation as a soloist caused anticipation to stand on tiptoe and his long performance was with such intensity of listening on the part of his audience that he received the highest possible compliment from the musically inclined public. Be it fairly understood that everything connected with the present San Francisco symphony concert season is considered critically and it will appear that every one of its soloists must expect to be weighed carefully as an executant and as an interpreter of the inner significance of the music performed by him.

The Beethoven concerto was conducted con amore by Mr. Hertz, and the orchestra, therefore, was a beautiful background for Mr. Persinger's delicious embroideries. The intonation that he submitted for judgment was exquisite. The problems submitted, when times since Beethoven composed, have led to departures from the prim and symmetrical forms of earlier years, and Mr. Persinger brought distinctly to visibility infinite graces that have too much been allowed to disappear in some of the present schools of composition. His style was the essence of directness and elegance; delicate and refined; not marred by anything meretricious; and the reading was conscientious and painstaking in the last degree. The net result was an accumulation of congregated beauties and a coherence and consistency that were very admirable. The Persinger performance was rewarded by great applause Friday afternoon and by totally another audience this afternoon.

ORCHESTRA'S POPULARITY GROWS.

Alfred Hertz conducted the third pair of symphony concerts at the Cort Theatre before audiences that completely filled the auditorium, orchestra and balconies. The program included the Beethoven concerto, already mentioned in this letter, the G minor symphony by Mozart (Kochel 550), and the Richard Strauss tone poem, "Don Juan" (after Lenau). Society people and the recognized regular

musical attendants at leading events were numerous in evidence and there were few unoccupied boxes.

Each symphony concert improves the ensemble. The players, constantly rehearsed under the baton of Mr. Hertz, are playing better, and the combination of instrumentalists is excellent—a fit aggregation to bring satisfactory results. The Richard Strauss music commanded the most applause; the Mozart symphony also was approved by the popular verdict.

An outline of future concert programs to be given by the San Francisco orchestra shows the following compositions to be conducted by Mr. Hertz during the present season: Wagner program; Beethoven's second symphony; Brahms' third symphony; Schumann's first symphony; Beethoven's fourth and third symphonies—consecutive weeks; Haydn's thirteenth symphony; Schubert's seventh symphony—with a large number of miscellaneous compositions.

NOTES.

In the "Pop" concert in the Oakland Civic Auditorium, this afternoon, scenes from "Faust" were given with these soloists: Ralph Errolle, Faust; Louise Bresonier, Marguerite; Lucy van der Mark, Siebel. Giulio Minetti was the concertmaster. The performance was directed by Paul Steindorff.

Nikolai Sokoloff, first violinist and director of the Innisfail Quartet, has gone East to arrange for a concert tour of the Innisfail organization in the East next season. This will be preceded by a chamber music concert season in San Francisco.

Will L. Greenbaum has arranged for two recitals of Ossip Gabrilowitsch in this city in February. At the second event Clara Clemens Gabrilowitsch will sing. Gabrilowitsch will also play with the San Francisco Symphony Orchestra.

A concert was given by the Pacific Musical Society last Wednesday. The soloists were Ruth Scott Laidlaw, who sang a group of songs; Adele Davis and Eva Deutsch, who performed a Mozart sonata; Bernard Liederman, tenor; Mrs. Reginald L. Hidden, violinist, accompanied by M. L. Meyers. The performance attracted a large and well pleased audience.

The concert tour of Emilio de Gogorza includes two appearances in San Francisco. DAVID H. WALKER.

Marguerite Melville Soloist with Russian Symphony Orchestra.

At the second concert of the Russian Symphony Orchestra, January 20, in Carnegie Hall, Marguerite Melville-Lisniewska will play the Chopin F minor concerto, a work in which she has scored many successes on the European Continent.

In Warsaw she played it at one of the Philharmonic concerts, under the baton of Moszkowski; in Berlin at the Philharmonie, in a Tuesday symphony concert, under Rebeck; also at two of her own orchestral concerts. Sir Henry Wood was so pleased with her performance of it at one of his Promenade Concerts, in London, that he reengaged her for a Chopin memorial concert, to be given at Queen's Hall, on February 14, 1914.

On the occasion of her last orchestral concert in Vienna, with Nedbal as conductor, Prof. Julius Epstein, the famous piano pedagogue and former head of the Vienna Conservatory, was so enthusiastic that he sent the following criticism to the Musikpädagogische Zeitschrift:

Marguerite Melville-Lisniewska, a former pupil of Professor Leschetizky, proved in her concert in the great hall of the Musik-

vereinshaus that she stands in the foremost row of living pianists. Her touch is refined, her tone full, her technic excellent, her phrasing flooded with mind, soul and taste. Particularly praiseworthy is her exactitude of rhythm. The program was splendidly built. In her phrasing of the Chopin F minor concerto it was a rare pleasure to note how the artist, while playing with perfect freedom, refrained from exaggerating the rubato, which most players unfortunately do. Prominent pupils and friends of Chopin used to tell me that Chopin kept unerring time and moderated his rubato. Let us hope that all Chopin players may bear this in mind! Mme. Melville scored a great success, and one might to advantage adopt her attitude as a guiding line in interpretation.

CRITICS STAY FOR ALL OF GRAINGER CONCERT.

**Newspaper Writers, Usually First Away, Wait for All the
Pianist's Encores—He Plays Brilliantly
and Charms Hearers.**

Percy Grainger is a pianist, but before that he is a musician who plays the piano. Here is the very typical Grainger program that he presented Monday afternoon, January 24, at Aeolian Hall:

Four Organ Choral Vorspiel (Choral Preludes).....Bach-Busoni
Le gibet (The Gallows).....Ravel
Ondine (The Water Sprite) (by request).....Ravel
Jeg gaar i tusend tanker (I Wander Wrapt in Thought),
Adagio religioso, op. 66, No. 18.....Grieg
Aften paa høfjædet (Evening in the High Hills), op. 68,
No. 4.....Grieg
Jon Vestfaer's Spring Dance (Norwegian Peasant Dance),
op. 72, No. 2.....Grieg
Prelude, aria et final.....César Franck
One More Roll, My John (Sea Chanty), collected and set
by.....Percy Grainger
(First time in New York.)
Walking Tune.....Percy Grainger
Sphinx.....Cyril Scott
Paraphrase on the Flower Waltz (from the Nut Cracker
Suite).....Tchaikowsky-Grainger
(First time in New York.)

When Percy Grainger plays Bach you know that he enjoys Bach and does not play it just because it chances that Bach is a "grave and reverend master." Not only does Grainger like Bach, but he makes you like Bach when you listen to him. After Bach, Ravel, considerable of a contrast, but equally well done; and then Grieg, who, after all, is not so far removed from Ravel—or perhaps one should put it the other way. After Grieg, César Franck, and there is a more intimate relation between these two if you stop to think of it than appears at first glance. The "Prelude, Aria et Final" were done very beautifully. Grainger as ever put more emphasis upon the musical side of the composition than upon its pianistic qualities. After which we had a Grainger Chanty and then a "Walking Tune," which, as the program said, "is the ramble on a tune composed as an accompaniment to my tramping feet on a three days' walk in the Scotch Highlands in 1900." It must have been that Mr. Grainger was tramping to the tune of the "Minstrel Boy," for he has borrowed the very distinctive first measure of that tune bodily for his.

Then came Cyril Scott's gropings entitled "The Sphinx," which might just as well have been labeled "Sardines, unopened," or "Turtle, mock," as the "Sphinx"; and to end up with, Mr. Grainger gave us (first time in New York) one of those waltz paraphrases which it is the fashion for every pianist-composer to do occasionally. The Australian had selected the "Flower Waltz," from Tchaikowsky's "Nut Cracker Suite," about which to weave his arabesques. They were very enticing ones, vigorous, as was to be expected; also some capital filigree work as well, which Mr. Grainger performed with charming lightness and grace.

Then came some encores, the first one of which sounded as if it ought to be "McGuire's Kick," whether it was or not. The second was an old West Country tune, very beautifully arranged and sympathetically played.

There were no less than five critics of the daily papers, who waited for all the encores, which is about as genuine a tribute to Mr. Grainger's playing as one could ask.

To sum up, the principal qualities displayed by Mr. Grainger as a pianist are manliness and musicianship. To listen to his playing is as refreshing an experience as a salt water bath on a hot summer's day. May he come to us often.

Spiering Program.

The principal numbers on the program of Theodore Spiering's New York recital at Aeolian Hall on the afternoon of February 18 will be the Vieuxtemps concerto in A minor, Tartini's "Devil's Trill" sonata, and three caprices by the eminent violinist himself, which were first heard in this city as played by the composer in 1910.

Mr. Spiering's recital is always an event greatly looked forward to by the large circle of admirers of the best violinistic art, for the public appearances of this sterling artist are altogether too infrequent.

Percy Grainger Enthusiastically Received.

Percy Grainger has just returned from Boston, where he gave a joint recital with Mme. Melba on January 17. Mr. Grainger was the recipient of many floral offerings, one wreath being given to him by Australians. He was enthusiastically applauded.

ARTHUR
HARTMAN

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MME. GADSKI SOLOIST WITH ST. LOUIS SYMPHONY ORCHESTRA.

**Noted Diva Enthusiastically Received and Obligated to Add
Extra Numbers—Hugh Allan Appears as Assisting
Soloist with Morning Choral Club.**

St. Louis, Mo., January 19, 1916.

An all Wagner program was presented at the ninth pair of concerts by the St. Louis Symphony Orchestra, January 14 and 15, with Johanna Gadski as the soloist. The diva appeared on the program three times, singing most wonderfully "Dich theure Halle," from "Tannhäuser"; Isolde's narrative and Sieglinde's scene from Act I of "Walküre," "Du bist der Lenz." Insistent applause caused Mme. Gadski to add an encore the "Ho jo to ho" from "Walküre," and still the audience clamored for more, compelling her to repeat the number. Conductor Max Zach and his men presented the following orchestral offerings: "Tannhäuser" overture and bacchanale, "Tristan and Isolde" prelude, "Waldweben," "Siegfried's Funeral March," and "Kaisermarsch."

HUGH ALLAN SINGS.

The Morning Choral Club gave its silver anniversary concert at the Odeon, January 18, to a very fashionable and artistically elite audience, with Hugh Allan as soloist.

The first part of the program consisted of five dainty selections by the chorus, and Mr. Allan sang with orchestral accompaniment "Brindisi," aria from "Hamlet" by A. Thomas, and he also gave a group of Neapolitan songs with Mrs. Carl J. Luyties at the piano. Mr. Allan was suffering from a severe cold, but his diction was clear and finished. He made a decided hit when he described each song of his Neapolitan group in a most dramatic manner. As an encore he responded with "Ceara Mossiu Ceara Mada," by G. Giannelli. In the second part of the program the chorus presented the cantata "The Highwayman," by Noyes-Taylor, assisted by Mr. Allan and an orchestra of nineteen men. This fine choral organization of 108 ladies, under the capable direction of Charles Gallo-way, concluded the program with a waltz song from melodies of J. Strauss.

MAY BIRDIE DITZLER.

Percy Hemus' Striking Publicity Methods.

Percy Hemus, "America's Baritone," has shown his originality as strikingly in the cards and posters which he is using to announce his various appearances, as he has in the choice of his own particular field in music. For the recital which he is giving this evening (January 27), at Witherspoon Hall, Philadelphia, under the auspices of the University Extension Society, several very attractive posters have been designed and are being used, one of which bears the silhouette of the "Master Interpreter" which first appeared in the MUSICAL COURIER a few weeks ago. Another has a palette with brushes on which appears the singer's name and below it "A Painter of Words"; while still a third one has a unique design showing a part of the great audience which greeted Mr. Hemus at his Carnegie Hall recital, with the singer himself, again in silhouette, about to step onto the platform from behind the curtain.

Mr. Hemus is one who thoroughly appreciates the advantage of skillfully made, attractive and original advertising. But all the advertising in the world cannot help an artist unless he has within himself the ability to fulfill the promises which his advertising makes. Here Mr. Hemus naturally has no difficulty, as his preeminent art more than substantiates all that his advertising says of him.

Gay Donaldson's Varied Activities.

Gay Donaldson, baritone, is engaged to appear as soloist with the Tuesday Musical Club of Akron, Ohio, in that organization's production of Liza Lehmann's "Golden Threshold." Among his other engagements is included an appearance with the Russian Orchestra on January 30 at Toledo, Ohio.

In addition to his concert and recital work, Mr. Donaldson finds time to maintain studios in Cleveland, Akron, Youngstown and Sandusky, Ohio. His pedagogical duties keep him occupied most of the time, and he is also the director of the Choral Club of the Monday Musical at Youngstown. He has been offered the position for next season, but as yet is undecided regarding an acceptance. The next concert of the Choral Club will be in March, when Grace Henry, soprano, of Akron, Ohio, will be the

TAKEN FROM MURATORE'S SKETCH BOOK.

Last week the Musical Courier published a sketch made by Lucien Muratore, showing one of the entrances to the Cathedral of Rheims. The accompanying picture, which was also reproduced from the noted tenor's sketch book, shows the street leading to the Cathedral of Rheims.



soloist. Under Mr. Donaldson's able direction the Choral Club has accomplished noteworthy progress and achieved an enviable position in the musical life of the busy Ohio city.

Dora Becker Draws Crowded Houses in Newark.

Dora Becker again offered Newarkers a treat when she appeared last Friday night as one of the soloists at the third concert of the ninth series of Eliot School concerts in Newark, N. J.

Before a crowded house she presented a varied and delightful group of numbers, all of which were enthusiastically received.

Dora Becker is a favorite in Newark, as she is in so many other cities, and her appearances always call for large audiences.

Her numbers on this occasion were: "Echos de la Puszta" (Agghazy-Hubay), "Pierrot Gai" (Tirindelli), "Romance" (Ogarew), and "The North Wind" (Cecil Burleigh).

A Massell Muscale.

The pleasant studios of J. Massell, the vocal teacher and coach, were the scene of a delightful musicale on January 16. Nina Dimitrieff, the Russian soprano, delighted the guests with her splendid singing, the purity of her voice and the beauty of her diction arousing particularly favor-

able comment. Mr. Massell's studios are located in the Metropolitan Opera House Building, New York, and here a large class of pupils have kept this excellent teacher busy this season.

Manager Ralph B. Alford in the East.

Ralph B. Alford, the manager of musical artists, has been in New York for the past two weeks booking engagements for his artists and enjoying the various musical entertainments which the metropolis offers in such a large measure. Among the artists who are under his direction are Grace Hall Riheldaffer, the soprano, and Alfred Hiles Bergen, baritone. Manager Alford announces that Mme. Riheldaffer is booked solidly throughout the remainder of the season, and Mr. Bergen is to make a coast to coast tour during the season 1916-1917.

Skovgaard's Reception in Phoenix.

A telegram from Phoenix, Ariz., dated January 24, says: "Skovgaard, the Danish violinist, and the Metropolitan Concert Company played and sang their way into the hearts of Phoenix tonight. Packed house. Wonderful enthusiasm."

Singer (on doorstep, searching in his pockets)—I can't find the key.

Mrs. Singer (shivering with cold)—That's what your critics say, too.



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CHICAGO EXAMINER,
January 14, 1916—

ARTISTRY OF MURATORE IS REVEALED

CHICAGO REALIZES GREATNESS OF
SINGER AT FAREWELL APPEAR-
ANCE IN "ROMEO AND JULIET";
IS GIVEN ENTHUSIASTIC RE-
CEPTION.

By JAMES WHITTAKER.

Suddenly Chicago awakened to the fact that Lucien Muratore was a great artist and that his performance of the role of Romeo in Gounod's opera, "Romeo and Juliet," was his last appearance this year.

The enthusiasm for his master artistry which has been fretting our slumberous reserve sounded reveille last night and the reception given to Muratore and everyone of the high points and notes of his performance at the Auditorium was the most wakeful event of the operatic year.

Americans are proverbially niggardly with vocal applause. The European punctuates the performances of his favorites with periodic bravos. The American audience sprinkles the comas of the handclap on an evening of opera. To the visiting artist its appreciation seems sometimes to be comatose.

MURATORE HITS KEY.

Last night Muratore, who has ably pulled all the strings of popular appeal, finally found the right one and the audience howled in the true old frontier and Paris fashion.

I believe that the kind of noise which the public made in the entrance and after the sob song in the second act is sometimes called an ovation.

Muratore will be remembered for his singing of this aria, for the singing of the other familiar airs of his repertoire, the "Salut demeure" aria in "Faust," and the "Il faut que tu m'écoutes" scene in "Carmen."

WILL REMEMBER ARIAS.

The unfamiliar arias of his repertoire, the song to Monna Vanna's hands and the love song in the last act of "Dejanire" will be remembered for Muratore.

If he returns "Muratore, the Chicago Caruso," might be added to the "I Will" "Windy City" and other phrases which have spread our popularity.

Besides Muratore there was an opera performance. Artists like Kousnezoff, Maguenat and Journet gracefully contributed their shares in the success of the evening to the dominant success of Muratore. All Chicago was present at this parting feast of song and flow of soul.

CHICAGO AMERICAN,
January 14, 1916—

FAREWELL SONG BY MURATORE AS ROMEO GOLDEN-VOICED LYRIC ARTIST GIVEN OVATION IN LAST APPEARANCE OF OPERA SEASON

By HERMAN DEVRIES.

"Parting is such sweet sorrow," sang Romeo-Muratore last night upon the lips of Juliet. It was the wonderful French tenor's last appearance of the season 1915-1916. The classic words of Shakespeare were paraphrased by Muratore's legion of feminine worshippers and masculine admirers. In his delineation of operatic heroes and lovers Muratore has stamped an indelible impression upon the minds and hearts of Chicago opera-goers.

UNIQUE FIGURE IN OPERA.

He is without doubt one of the unique figures on the lyric stage today, an artist in the broadest sense of the word and in its most complex and comprehensive realization. Lucien Muratore has grown until his place in the world of music and art seems destined to an immortal record. Some day the question will be asked, "Who will take the place of Muratore?" His name will be symbolical of the nearest to perfection in the art of tenor singing and operatic histrionism.

IS BEAUTIFUL CREATION.

His Romeo last night was again the romantic and beautiful creation witnessed at the debut of Mme. Kousnezoff Wednesday a week ago. His costumes were ideally lovely and the voice a mine of tonal gold.

CHICAGO TRIBUNE,
January 14, 1916—

MURATORE GIVEN TUMULTUOUS ADIEU

By ERIC DELAMARTER.

Curtain calls beyond recollection testified to the idolatrous popularity of Lucien Muratore last evening at the Auditorium. His farewell appearance of the season, in "Romeo and Juliet," interesting and satisfying as it was from a musical angle, was no less than an individual triumph for the man whose presence has been the brightest effulgence of the year's opera.

Recall the facts of Mr. Muratore's contributions to our lyric stage. He has enjoyed a steady crescendo of favor from the first week of the season—and his appearance in the ill-starred "Werther" was no baleful omen, for his work was its distinguishing glory.

He has never disappointed an audience, nor has the blame of a postponement fallen on him. He may have sung off key, but no one can be found who remembers that sin. His tone, his technique, his personality, have been reliable factors.

"Werther," which failed as an attraction, dampened his admirers' faith not a bit. Neither did the general disappointment of "Dejanire." His Don José, his Faust, his Romeo, his Prinzivalle, alike have been finished art. His departure will be mourned.

DAILY NEWS, January 14, 1916—

MURATORE SINGS FAREWELL

By STANLEY K. FAYE.

It was Muratore's farewell for the season yesterday evening, and the opera was Gounod's "Romeo and Juliet." People flocked into the theatre until almost every seat was taken, and every one agreed with Juliet's sigh about the sweet sorrow of parting.

They would scarcely let the tenor go after he had come out before the curtain to bow to applause between scenes. After the garden scene he bowed a time or two with Mme. Kousnezoff, the Juliet of the occasion, and then Juliet stepped behind the hangings and left him alone on the proscenium. Time and time again he bowed, and half his bows were to the audience and half to Mme. Muratore, the famous Lina Cavalieri, who was radiant in one of the upper boxes.

Again the roar of applause broke out after the third act, and again the tenor came forward alone to receive and pay homage. The galleries were vociferous.

He had never sung better at any time in the season that is now behind him. The garden serenade was repeated and in the subsequent scene, beginning "O nuit divine," the audience heard as fine singing as France has produced. In the fourth and fifth acts he divided the plentiful honors with Mme. Kousnezoff, whose singing and acting were on the same high plane.

CHICAGO JOURNAL,
January 14, 1916—

By C. E. MOORE.

Lucien Muratore sang his last role of the season at the Auditorium last night, and the Chicago Opera Association is not the same company without him. It can never hope to be the same until he is re-engaged in another season.

He was the Romeo of "Romeo and Juliet." His last appearance was like his first, and like all the others in between, a triumph for a matchless voice, art and personality. It was his night, and Maria Kousnezoff displayed generosity as well as art by giving him his full share of applause.

There are few public verdicts in which the critics can agree more cordially and wholeheartedly than the opinion as to Muratore. He is the most notable operatic figure, not of the season alone, but of the generation. His voice alone is enough to make him the greatest artist with whom Americans have become acquainted, but he has other gifts in addition to a voice. He is an actor of brilliant gifts and attainments; he can make a character entirely credible and sympathetic, while at the same time pouring out the flood of golden tones which are his; he is an artist who can be romantic and virile at once. Altogether he has greater and finer gifts than any singer who ever stepped upon the Auditorium stage, and this is said in despite of the elder category of opera-goers who preface scornful opinions of the present age with the remark, "You should have heard Jean de Reszke." For I, too, remember Jean de Reszke.

There was only one of his appearances

here, two, in fact, because the opera was repeated, which one could have wished to be at all different. That was "Dejanire," and it was much more the conditions of the work than of Muratore that made this the case. The work might have an appeal to the ear when sung in oratorio form. As an opera it does not belong among the season's successes. In the memory of other achievements of Muratore, it can be forgiven as a headless, if needless, experiment. When one thinks of his Faust, his Romeo, his Werther, the fact that in two different seasons he was the great figure of "Monna Vanna," one realizes the number and diversity of his gallery of portraits. Even when he fell upon evil days and was cast merely as the leading man to Geraldine Farrar's Carmen, it became more his opera than hers, though his was not the star role. His Don José, especially the "Flower Song," will be remembered when her Carmen has been long forgotten.

Today he is gone, and there is a great blank in the roster of the Chicago Opera Association.

CHICAGO EVENING POST,

January 14, 1916—

MURATORE MAKES AN IDEAL ROMEO

By KARLETON HACKETT.

Once in a while the public takes matters into its own hands and leaves to the reviewer only the pleasant duty of recording a few of the facts. There is no need to say anything for the benefit of those who were present last evening at the farewell performance of Lucien Muratore, for they were a part of the occasion, and none of them will forget it for some time to come, but those who were not in the Auditorium ought to know what happened. Mr. Muratore gave a beautiful performance as Romeo and received a demonstration the like of which has never been accorded to any artist in our company since its formation.

It was not only an expression of appreciation for the beauty of the performance they were actually attending, but of admiration for all that this artist has meant to us during the last season. There was the personal note in it of good will to the man as well as recognition for the artist. He has made for himself a unique place with the public of Chicago. For the last nine weeks he has been with us, singing in many works of different character, and the people have grown into something like understanding of his worth. They have found that whenever his name was announced there would be distinction to the production; that he was one on whom they could depend not merely for flashes of startling virtuosity, but for finely conceived portrayals such as would come from a man who took his art and his public seriously.

There may have been some luck about it, but it was not all mere luck that has kept him in such perfect vocal condition during the treacherous weather that has worked havoc with so many. Mr. Muratore was here to do a specific thing, and he has made it his business to see to it that he should be in proper trim, and this is but one indication of the character of the man. In every role he has sung there has been the evidence of careful preparation, the imaginative conception of the work as a whole and the utmost pains that the interpretation vocally and histrionically should be a complete expression of the meaning. Because of his natural gifts and the intelligence with which he has developed them he is now the most distinguished singing actor of the operatic world—at least as far as we here in Chicago have had the opportunity to discover, and last night the people evidently determined to convince Mr. Muratore that they appreciated this fact. I did not keep an absolutely accurate count, but he was called before the curtain during the evening more than thirty-five times, and this in response to applause about which there was no possibility of question. Time after time he had to come out alone, for the other artists insisted on his giving to the public full opportunity, and once again we heard not only the clapping of hands, but the cheers from all over the house. Even after the final curtain had fallen, close upon the hour of midnight, the people still seemed to call him forth half a dozen more times. He has deserved well of the people of this city, and they demonstrated to him last night their appreciation. It is the proper thing to cast aspersions on the intelligence and good taste of the public, but this same bitterly berated public usually has the wit to recognize a thing of real worth, as they have again amply proved in the case of the art of Mr. Muratore.

HAARLEM PHILHARMONIC SOCIETY OBSERVES TWENTY-FIFTH ANNIVERSARY OF ITS FOUNDING.

Julia Culp Soloist at Third Musicales—Annual Breakfast Held at Waldorf-Astoria Hotel.

Thursday morning, January 20, members of the Haarlem Philharmonic Society of the City of New York, gathered in large numbers at the Waldorf-Astoria Hotel, to celebrate the twenty-fifth anniversary of its founding. It was the third morning musicale and the annual breakfast.

Julia Culp, the distinguished Dutch Lieder singer, furnished the musical program in the Astor Gallery, preceding the breakfast given at noon in the grand ballroom. Seven hundred and fifty members were present and the capacity of the Astor Gallery was so completely taxed that the adjacent corridor was brought into requisition to accommodate the members and their guests at the musicale.

Mme. Culp was in excellent voice and gave copiously of the Culp art and voice to the keen delight of her numerous listeners. Her program was made up of Schubert's "Sei mir gegrüsst," "Ständchen," "Die Post," "Auf dem Wasser zu Singen," "Ave Maria," which comprised group one; "The Star," and "Wind Song" (Rogers), "I've Been Roaming" (Old English), "Gelukkig Vaderland" (Old Dutch folksong) and "Dutch Serenade" (de Lange), group two; and "Auf Flügeln des Gesanges," "Der Mond" (Mendelssohn), "Der Asra" and "Mädchen sind wie der Wind" (Löwe). Mme. Culp was also guest of honor at the breakfast.

The grand ballroom with its table decorations of pink and white carnations mingled with greens, the pink silk candle shades with their subdued light, presented an affective and alluring picture, as the members and their guests entered the grand ballroom.

Mrs. Everett Menzies Raynor, the first vice-president, received the guests and welcomed the honorary president, Mrs. Frank Littlefield. As Mrs. Raynor made the opening address, electric signs bearing the dates 1891 and 1916 were flashed alternately. There were other very unique surprises also.

Souvenirs in the form of specially prepared and attractive programs for the occasion contained a brief history of the Haarlem Philharmonic Society; a list of former presidents, i. e., Mrs. Charles Curtis Tyler (1891-1893), Mrs. Daniel S. Lamont (1893-1894), Mrs. Thomas H. Newman (1894-1899), Mrs. Frank Littlefield (1902-1911), Mrs. Rastus S. Ransom (1911-1915) and Mrs. Judson G. Wells (1915-1916). Mrs. Frank Littlefield, one of the founders of this society, was elected its honorary president in November, 1915.

The membership of the Haarlem Philharmonic Society is limited to 300, and there is always a waiting list.

SOUTH AMERICAN TOUR FOR LADA.

Lada, the dancer, has under consideration a contract from one of the important managers of South America resident in Buenos Aires for a tour of extended proportions, covering the whole of the coming South American season, and embracing appearances under most distinguished auspices in practically all the principal cities in the Southern part of the Western Hemisphere. While there are many details yet to be adjusted, negotiations have reached a point where it can be seen that, in the matter of territory to be traversed and distance to be covered, this will be one of the most ambitious tournées undertaken by a dancing artist in recent years. The theatrical and operatic season in South America begins at a time when the season in North America is on the wane and lasts into the early fall, making it possible for Lada to fill her engagements in the United States this spring and to return here next fall, in ample time for the season 1916-1917.

Many new dances are now being prepared by the young Russian-American artist for this tour; new and elaborate costumes made; orchestrations, written (many of her dances existing only in the manuscript); scenery, transformations and illusions, painted, and electrical effects prepared. In addition to the new dances, Lada will use some of those which have made her art famous, including the Polovetzer Dance, from Borodin's "Prince Igor"; the second rhapsody of Liszt, the Brahms "Hungarian" dance, No. 7, Glinka's "Kamarinskaia," "Shadow Dance" by MacDowell, "Incredibly," a Directoire dance from the Old French, and the "Blue Danube" waltz of Strauss, which Lada uses, not in a terpsichorean form as a classic toe dance, but as depicting the gaiety, frivolity, love and laughter of the social life of Vienna during the life of the great waltz king.

Karl to Tour with Philharmonic.

Theo. Karle, the tenor, who created such a genuine sensation at the Rubinstein Club concert recently in this city, has been engaged as one of the soloists for the tour of the New York Philharmonic Society.

Excerpts from Critical Reviews,

Chicago Concert of the

CINCINNATI SYMPHONY ORCHESTRA

Dr. Ernst Kunwald, Conductor

Chicago Evening American, January 21, 1916
CINCINNATI SYMPHONY IS WELL RECEIVED.

By HERMAN DEVRIES.

The enthusiastic reception accorded Dr. Ernst Kunwald and his Cincinnati Symphony Orchestra last night at Orchestra Hall was something more than the courtesy of the public to a visiting or stranger organization of artists.

It was a spontaneous tribute from an understanding audience, a warm expression of gratitude to the men and their master for an evening of rare musical beauty. Dr. Kunwald is more than a musician—he is a savant—he is more than a savant—he is an artist.

The prelude to "Die Meistersinger von Nürnberg" has been so often played by orchestras great and small, directed by conductors who thought themselves great, and others whom the public has acclaimed, that it is a difficult debut for a strange orchestra for fear of comparisons. Dr. Kunwald need fear no comparison. The prelude was played with brio, finish and scintillating tone and climax.

FIVE RECALLS GIVEN.

Every phrase of this delightful work was wrought and presented with fine care and unerring musicianship. Five recalls were the testimony of the public's favor and appreciation.

Myrna Sharlow, soprano, the soloist of the evening and one of the young members of the Chicago Grand Opera Association, sang the Micaela aria from "Carmen," "Je dis que rien ne m'épouvante." Miss Sharlow sang it very well indeed.

FIRST TIME IN CHICAGO.

The other orchestral number I heard was the Ernst von Dohnanyi suite, op. 19—its first performance, and I hope not its last in Chicago.

The orchestra played it beautifully "con amore," as our Italian friends have it, and with reason, for the score is a graceful, vital, pulsing, lovely creation, original and interesting.

Emil Heermann, once a resident of this city, an old acquaintance to local concertgoers, is the concertmaster of Dr. Kunwald's orchestra. Mr. Heermann had a chance to display his warm, pure tone in some solo passages.

Chicago Tribune, January 21, 1916

CHICAGO HEARS CINCINNATI ORCHESTRA.

By ERIC DELAMARTER.

Visiting orchestras may go home to report the astonishing death of audiences in Chicago, but the tales they may tell of enthusiastic reception must be compensation for that lack. The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, will leave us with the usual chronicle, no doubt; for, while Orchestra Hall was not as densely populated as it should have been last evening, the applause given Dr. Kunwald after the "Meistersinger" overture was indicative both of respect and of enjoyment.

The program was a canny selection of representative works. In addition to the Wagner prelude, a new suite by Ernst von Dohnanyi was played for the first time here, the Brahms E minor symphony made up the second half, and Myrna Sharlow sang the popular Micaela aria from "Carmen" and the "One Fine Day" aria from "Butterfly." Dr. Kunwald's program, it will be seen, was a comprehensive exploitation of his organization.

The most interesting portion of the concert was that of the Dohnanyi suite's performance. Its four movements—an andante con variazioni, a scherzo, a romanza, and a rondo—are distinctly of the modern spirit, with the melodious frankness that makes for immediate appeal, not too erudite and yet traced with the skill of scholarship and a certain romantic fantasy. The scoring is brilliant and the technical demands are within the limits of practicality.

The novelty gave the orchestra abundant opportunity to "show its paces." Its most prominent feature was the verve of its playing. Herein was vigor and daring, and a certainty which bespoke the severity of drill.

As to the Brahms symphony, some argument must be outlined. Dr. Kunwald aims at very fervid interpretation of the severe fourth symphony. His intention, and it's good sense, is unimpeachable; the lengths to which he goes in the twisting of rhythm and of over accent is the debatable matter. Both the first movement and the "Olympian Andante," with its mystery and its wonderful calm, seemed extravagant. But the "Allegro giocoso" was capably played, and his interpretation of the finale was dubbed by the wisacres "the big work" of the evening.

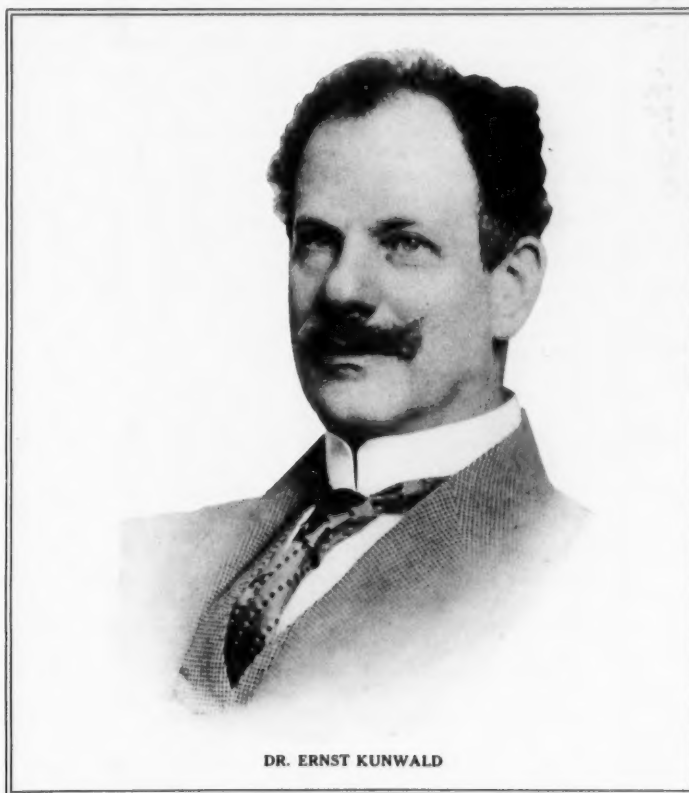
Chicago Examiner, January 21, 1916

CINCINNATI ORCHESTRA IS A SUCCESS.

PLAYERS AND CONDUCTOR WIN PRAISE.

By JAMES WHITTAKER.

Dr. Ernst Kunwald presented Cincinnati, an orchestra, an orchestral novelty, the popular debutante of the opera season, Myrna Sharlow,



DR. ERNST KUNWALD

and an original conductor temperament to a good audience in Orchestra Hall last night.

The visit of a foreign orchestra is always something of an exchange of interurban urbanities. First of all then let Cincinnati be congratulated.

And by way of establishing a personality let it be recalled that our Theodore Thomas was one of those who gave the original impetus to Cincinnati music.

PLENTY OF TEMPERAMENT.

The orchestra is young. Its personnel is young. The string players all have the temperamental bow. They have a verve which gives a brave sweep to the climax.

The woodwind-horn contingent is without exception excellent. The first oboist, by reason of the French manner of his playing, presents a rather unorchestral contrast to the other woods. The brasses are brilliant. The orchestra personnel is really very good.

CONDUCTOR REMARKABLE.

The conductor, Dr. Kunwald, is a remarkable personality. A tall military person with a goose step and rigidity of gesture, he suggests a stiff, unbending temperament.

Once on the stand, however, he discards all but the rhythmic precision of "efficiency." His directing of the Brahms Symphony in E minor was flexible, even graceful, quite in the Viennese mood or moods which, unless one considers Brahms a shelved classic, one associates with the last of the big B's.

SHOW GREAT VIRTUOSITY.

In the Dohnanyi suite for orchestra (performed for the first time in Chicago), the orchestra displayed great virtuosity. The style is rhapsodic, with perpetual divagations, from a theoretical tempo. The men divined with unanimity. The work, of which the last two movements were heard, has great stylistic distinction.

Chicago Evening Journal, January 21, 1916

Cincinnati's own symphony orchestra came a-journeing hitherward last night, and paused at Orchestra Hall to give a demonstration of the musical ability that lies in it and its conductor, Dr. Ernst Kunwald. The demonstration became a proof that there is much artistic virtue in the organization. For a contrast to the purely orchestral music, Myrna Sharlow came from the Chicago Opera Association and sang Micaela's aria from the third act of "Carmen," likewise "Un Bel Di," from "Madame Butterfly."

Dr. Kunwald is an erect, sturdy person. He must at one time have been a soldier—a more military, even militant, conductor never stepped

upon the stand. He has the best drilled pair of shoulders that were ever presented to the view of an audience; his bow, jointed from the middle of the back, was invariably prefaced by a half turn on the heels. Altogether, he was a most energetic and rather inspiring sort of a person.

It happens very frequently that the appearance of an artist gives a more or less complete index of his performance. Dr. Kunwald was no exception. In the first place he has assembled an orchestra whose average span of years must be the least of any orchestra in America. The number of gray heads could be counted on the fingers of one hand. Many of the players looked as though they are in their early twenties. Consequently their playing had the lively impetuosity of youth. Dr. Kunwald employed a beat that looked awkward and was not, that looked at times unrhythmic, and was not; that was of a kind that swept his young players along in a perfect storm of tone. There were certain effects that on the ground of volume would not have been despised by John Philip Sousa, but that remained always orchestral effects, and because of their virility became positively exciting.

Make no mistake about it, Dr. Kunwald is a conductor possessed of some rare gifts. He has a dominating personality which he has completely impressed upon his men. When the orchestra was playing alone there were some exhilarating moments. Miss Sharlow's "Carmen" aria was charmingly sung; it would have been greatly better if there had been closer communion between soloist and orchestra. For the "Madame Butterfly" number Dr. Kunwald played the accompaniment upon a piano. It was followed by an encore.

The orchestra program began with the prelude to "Die Meistersinger," and included a cheerful, tuneful, well colored and attractive novelty, a suite by Ernst von Dohnanyi, who is a family connection of Dr. Kunwald. The second half of the program was devoted to a performance of Brahms' fourth symphony.

EDWARD C. MOORE.

Chicago Evening Post, January 21, 1916

THE CINCINNATI ORCHESTRA CONCERT.

By KARLETON HACKETT.

As soon as the Cincinnati Orchestra had played the first few measures of the overture to "Die Meistersinger," you knew that you were hearing a solidly established organization, under the baton of a man of authority. This was the most striking impression that one received from the playing of the men under Dr. Kunwald—solidity. There was the feeling of precision that comes only as the result of thorough

routine, and this is the first law of the modern orchestra. The Cincinnati Orchestra has this fine surety, which, of course, is merely another way of saying that Dr. Kunwald has the force to impress his will upon the men, for in these days the orchestra is but the reflex of the conductor.

Dr. Kunwald has a reposeful attitude in conducting, and while decisive in his beat you realize that what he wishes the men to do has been completely worked out in the rehearsals, so that he does not have to galvanize them into activity at the concert by any emotional excitement of the moment.

The Dohnanyi suite for orchestra, which last night was played for the first time in Chicago, was interesting especially in that it afforded excellent opportunities for the display of the virtuosity of the men.

Interpretative values have ever been the subject for discussion since man first began the attempt to express himself, and never yet has any agreement been reached. Poetic feeling, imagination, beauty of tone quality, and rhythmic elasticity all must be expressed in terms of the individual, for they appeal with such different force to different people. There is, however, no question as to the virtuosity of the Cincinnati Orchestra, nor of the authority of Dr. Kunwald. He has the men firmly in his grip and they have been so molded into a unified whole that they do exactly what he wishes them to do. There is never any feeling of uncertainty as to what he intends nor of the power of the men to give expression to his meaning.

The Cincinnati Symphony Orchestra is an orchestra in every sense of the word. They play brilliantly, they have a conductor who is a man of force, and they will be warmly welcomed the next time they return. The audience was of this same opinion and gave to them a most cordial greeting, compelling Dr. Kunwald to bow his acknowledgments a number of times.

Chicago Herald, January 21, 1916

CINCINNATI ORCHESTRA HEARD.

By FELIX BOROWSKI.

The present season will be memorable in the annals of local art at least for the number of orchestral concerts which, by the time it has come to an end, will have been contributed by visiting symphonic organizations. One of these—the Cincinnati Symphony Orchestra—offered its accomplishments in Orchestra Hall last evening.

This body of musicians had made a previous appearance in Chicago a number of seasons ago. It seemed as that period of the orchestra's history as if there was promising material for development, but it had not been given to the connoisseurs here to discover how far that development had been carried until Dr. Kunwald brought himself and his men to this performance.

It is pleasant to find words of hearty praise for the work that has been accomplished. It would appear that the present conductor of the Cincinnati organization has applied something of Teutonic military methods to the upbringing of his performers. There is excellent spirit and enthusiasm in the playing; there is solidity of attack. Dr. Kunwald himself suggests, in the precision and directness of his movements, the soldierly bearing of a German military kapellmeister. One can imagine that rehearsals in Cincinnati are not perfunctory affairs.

The most salient feature of the playing last evening was the excellent tone of the violins. It is a rich tone, broad and singing in the cantilene and brilliant where brilliance is required.

The oboes last evening sounded somewhat coarse and the clarinets lacked mellowness, but these are small defects when they are set against so much that was admirable and fine. There can be no doubt that the enthusiasm of the gathering in Orchestra Hall was well deserved. It was enthusiasm which must have brought a sense of expansion to the conductor's soul. After the performance of the suite by Dohnanyi, Dr. Kunwald made the whole orchestra rise in order to acknowledge with him the applause of the people.

The program comprised the prelude to "Die Meistersinger," Dohnanyi's suite, the fourth symphony by Brahms and arias respectively by Bizet and Puccini, sung by Myrna Sharlow. Particularly excellent was the performance of the suite. Much brilliancy went to the interpretation of this work and the care with which it had been studied made the effect one of virtuosity. The music itself also is of exceeding interest. Dohnanyi, a Hungarian composer, clearly possesses gifts that are worth exploiting, for while his music does not perhaps disclose a potent individuality, it is music that is colored with many appealing qualities and that is scored with striking skill.

It is possible that the interpretation of symphonies often is a matter of taste. Dr. Kunwald's reading of Brahms' E minor symphony did not appear to the writer of this review as convincing as readings that previously have been presented in Orchestra Hall. It lacked, at least, the human and the dramatic note which it is possible to strike in it; yet the well restrained presentation of the work undoubtedly would have appealed to the composer, who was not given to the cultivation of the emotions.



GRAVEURE

IN ST. PAUL AND MINNEAPOLIS
WITH THE

MINNEAPOLIS SYMPHONY ORCHESTRA

Saint Paul Pioneer Press, January 14, 1916.
BEAUTIFUL NUMBERS, VISITING CONDUCTOR AND
UNKNOWN SINGER WIN REAL APPLAUSE.

GRAVEURE MOVES HEARERS.

The Minneapolis Orchestra was at its very best, the soloist (whose name, I frankly confess, I never had heard), was a surprise and a delight, the program was chosen with the utmost taste and discretion and the audience, in view of this happy and somewhat unusual combination of circumstances, was not only pleased, it was lavish of its heartfelt and justifiable enthusiasm.

A BEAUTIFUL BARITONE VOICE.

Louis Graveure has a perfectly beautiful baritone voice of the quality that would have made it entirely possible, had he so desired, to change himself (as did Jean de Reszke and Clement) from a baritone to a tenor. Fortunately, he has preferred to remain as he is. The purity and spontaneity of the tones he evokes, the consummate art with which he manages them while they are emerging, aroused the audience to a state of enthusiasm that is very rarely aroused anywhere by anybody. Mr. Graveure sang a selection from "Herodiade," by Massenet, and also the prologue to "I Pagliacci." It is doubtful if they really have ever been more successfully rendered.

I should go to this concert again if it was fifty below zero instead of a mere tropical twenty-six.

C. M. FLANDRAU.

Minneapolis Morning Tribune, January 15, 1916.
MINNEAPOLIS SYMPHONY ORCHESTRA WITH
LOUIS GRAVEURE.

Louis Graveure, the superbly endowed baritone who opened the popular concert season, appeared again as soloist and received a thunderous ovation which threatened for a time to nullify Mr. Oberholfer's rigid rule against encores at a Friday evening concert. He sang again the passionate "Vision Fugitive" aria and, as a second number, the prologue from "I Pagliacci." Anyone who regretted the placing of this rather hackneyed number upon the program, certainly changed his mind when he heard Graveure sing it; for he sings it as well as anyone in the world, and far better than most. Vocally, artistically, interpretatively and personally he is one of the most satisfactory singers Minneapolis ever has heard.

CARYL B. STORRS.

MANAGEMENT: ANTONIA SAWYER,
AEOLIAN HALL, NEW YORK

STEINWAY PIANO USED.

NEWS FROM THE NEW JERSEY CITIES.

**Musicians from All Parts of the State Invited to Meet
in Newark Saturday Afternoon to Form State Fed-
eration of Musicians—Thursday Last Chance
for Singers to Join Jersey City Festival
Chorus—Concert Reports and
Notes of Interest.**

671 Broad Street,
Newark, N. J., January 24, 1916.

Musicians from all parts of the State of New Jersey are making arrangements to visit Newark next Saturday afternoon, when the New Jersey State Federation of Musicians will be formed. The meeting has been called for three o'clock in the afternoon in the rooms of the Newark Musicians' Club, 847 Broad street, opposite the Central Railroad depot.

From reports gathered last night, some twenty or thirty musicians will attend the gathering, all of them presidents, vice-presidents or specially chosen delegates of representative organizations, with the exception of the seven or eight who have notified the Newark committee that they are coming "unattached," so to speak, or simply because they are anxious to assist in the work which is to be undertaken. Paterson, Jersey City, Elizabeth, Plainfield, Hoboken, Montclair, Orange, Passaic, Trenton, Rahway will all be well represented. In addition to the entire committee on public affairs of the Newark Musicians' Club, which has the meeting in charge, many other representatives of Newark clubs, societies and the union will also be present.

Judging from letters received by the Newark committee, there has been some misunderstanding relative to the connection of the American Federation of Musicians and the New Jersey State Federation of Musicians. The latter, it was stated, last night, has no connection whatsoever with the former, except that it is the purpose of the organizers to include the union musicians in the new association. It is proposed to bring, if possible, all professional musicians into one organization regardless of their connections with the various unions, clubs, associations, or the fact that they are not associated with any other body. The organizers plan to make the federation of benefit to the State at large, to the various cities involved and to the individual musicians themselves throughout the State of New Jersey. The plans as they have been temporarily laid out call for an extremely large organization with a membership, it is hoped, of at least one thousand musicians. The scheme is so gigantic and the possibilities so many, that it is impossible to figure just at this time just how far the new body will go in the attempt to bolster up the musical conditions throughout the State. Without the cooperation of all of the cities and towns, it was stated, the new plan must fail, but judging from the support promised from all parts of the State, and the enthusiasm being shown especially, there seems to be little doubt of the success of the new organization.

At the meeting next Saturday afternoon, a temporary organization will be formed and various committees appointed to prepare for the first convention, which is to be held in Newark the first week in May. The local musicians are planning a gala time for the out-of-towners in the spring, and the social as well as the business sides both promise to prove extremely interesting to all musicians.

The Newark committee, of which Charles Grant Shaffer is chairman, is anxious to have as many musicians as possible attend Saturday. The meeting will be made a short one, it is stated, so that those who come from out of town can return in time for dinner. Several have already made arrangements to spend the evening in Newark, either at some local show or as the guests of some of the Newark musicians. It is likely that an entertainment of some sort may be arranged to take place in the rooms of the Newark club for those who desire to stay.

NEWARK SYMPHONY ORCHESTRA CONCERT.

Last Monday evening, the Newark Symphony Orchestra, under Louis Ehrke's efficient direction, made its initial appearance this season in the Palace ballroom. The audience was a large and representative one, and time and time again showed its thorough approval of the delightful and most interesting program by loud applause.

The program opened with Beethoven's fifth symphony, and although the fifty-odd men seemed hardly adequate a number for such a selection, nevertheless the result was splendid. The overture, "Phedre" (Massenet), also was very satisfactorily rendered, the orchestra closing the program with three Tchaikowsky numbers—Valse, Danse Chinoise and polonaise.

The acoustic properties of the Palace ballroom are not all that could be desired, but still far ahead of the majority of other Newark auditoriums. The stage, too, is larger than the one at Wallace Hall, and the members of

the orchestra had room enough to turn around in. It is to be hoped, however, that existing differences in the Committee of One Hundred have really been adjusted, and whether or not the site of the new municipal building is liked or disliked, that a new auditorium will soon be in the course of construction. Newarkers very much need it.

Assisting the orchestra on this occasion, Margaret Harrison, soprano, created a very favorable impression. Choosing as her aria, "Dich Theure Halle," from "Tannhäuser," she was given plenty of opportunity to display her vocal talents; the work of the orchestra in this number was also splendid. For her group of songs, Miss Harrison sang "Die Mainacht" (Brahms), "Le Baiser" (Thomas), and "Life and Death" (Coleridge-Taylor).

The members of the orchestra are: Violins, R. B. Griesenbeck, concertmaster; A. L. Walsh, C. Schoner, J. Strisoff, L. Spada, C. Jackson, I. Werner, D. Bogenhardt, A. J. Ziegler, W. S. Eadie, H. Petersen, A. Anderson, W. Iacovantuono, G. Geissler, R. S. Schaefer, E. Epstein, G. Le Glise, C. Yung; violas, F. C. Wieland, A. L. Hirth, P. Henerlau, W. Maier, E. J. Lay; cellos, A. Kranich, G. E. Clauder, U. Gossweiler, B. Altschuler; basses, A. Boese, A. Weisheit, F. Steinbach; flutes, L. Atz, Dr. R. A. Schaaf; piccolo, G. Schweinfest; oboes, C. Von der Heide, L. Minier; clarinets, C. Thetford, L. Schuetz; bassoons, W. Staehle, A. Kirchner; French horns, W. Schulze, W. Koch, A. Zimmerman, J. Bloch; trumpets, L. R. Anderson, F. Hosp; trombones, W. E. Thetford, J. Hill, P. Nagel; tympani, C. A. Agne; librarians, F. Steinbach and E. Epstein.

Louis Minier proved an able and sympathetic accompanist.

CULLED FROM THE PRESS.

MORE MALE VOICES NEEDED.

To the Editor of the Sunday Call:

Knowing your paper reaches folks who are musically inclined, would you kindly allow me space to call the attention of tenors and basses to the enjoyment to be had attending the rehearsals of the Musical Festival Association, which meets every Wednesday night in the Burnet Street School, entrance on Eagle street? The chorus has enough female voices, but needs about fifty more male voices. Surely this must catch the eye of gentlemen possessed with civic pride who will respond to the call and do their share to show that "Newark Knows How."

WILLIAM V. SIMMONS.

Certainly, this is an appeal that should find ready and hearty answer. The festival this year is of vast importance to the future of Newark music and volunteers for the chorus are doing a real civic service by lending their talents. Fill the gaps in the chorus ranks and help Newark to make good in her anniversary year.

ELIOT SCHOOL CONCERT.

The third concert of the ninth series of Eliot Street School concerts, under the direction of Charles Grant Shaffer, was given Friday night last. The school auditorium was crowded and many of Newark's best known musicians and music lovers were noticed in various parts of the hall, conspicuous for their deep interest in the program, which seemed to delight them all. The soloists on this occasion were Dora Becker-Shaffer, violinist; Edith Moxon Gray, pianist; William Simmons, baritone, and Henry M. Williamson, accompanist.

The work of each of the artists was a treat to listen to, and even the youngsters squeezed close together in the front rows applauded vigorously for encores. To Mr. Shaffer is due a great deal of credit for the splendid management of these delightful series of concerts.

The program follows:

Echos de la Puerta.....	Agghazy-Hubay
Aria, Hear Me Ye Winds and Waves.....	Mrs. Shaffer.
Rhapsody, G minor.....	Mr. Simmons.
Des Abends (In the Evening).....	Handel
Aufschwung (Soaring).....	Mr. Simmons.
Pierrot Gai.....	Mrs. Gray.
Romance.....	Tirindelli
The North Wind.....	Ogarew
Some Rival Has Stolen My True Love Away.....	Cecil Burleigh
Her Rose.....	Mrs. Shaffer.
Lend Me Thy Fillet, Love.....	Broadwood
Prelude, F major.....	Coombs
Scherzo, B minor.....	Mr. Simmons.
Crimson Petal.....	Brockway
Ould Dr. Ma'Ginn.....	Mr. Simmons.
In a Garden.....	Chopin
	Mrs. Gray.
	Quilter
	Lohr
	Hawley
	Mr. Simmons.

NOTES.

The public concert committee of the Newark Musicians' Club is spending considerable time on the many details preliminary to the second public concert of the club, which is booked at Wallace Hall, Tuesday night, March 7. An advance ticket will be issued this week and offered for sale by the members of the club preliminary to the regular sale of tickets. An excellent program has been arranged. George Kirwan is chairman of this committee.

Katherine Eyman will give her Newark recital in Wallace Hall, on the evening of February 3. On Friday evening of this week she will give a recital in the studio of her teacher, Alexander Lambert, of New York, and on the fol-

lowing day will appear with Sophie Braslau, soprano of the Metropolitan Opera Company, at a private concert, also in New York.

The Lyric Club concert will take place Wednesday night in the Palace Ballroom, the soloists being Lois Ewell, soprano, and Florence Mulford Hunt, contralto, assisted by the New York Festival Orchestra.

Arthur Klein will give a recital at The von Ende School, New York, on Friday evening.

The junior choir of Central Methodist Episcopal Church will give a concert on Thursday evening, February 3, in the church. The chorus will be assisted by the Criterion Quartet, of New York, and the following soloists: Elizabeth Bulkley, soprano; May Wright, contralto, Mary Bradin, violinist; Mabel Smith, organ; Ruth Kenworthy, piano. Mrs. Robert E. Walsh is organist and director of the choir of the Central Methodist Episcopal Church.

On Tuesday evening, in Wallace Hall, Muriel Silberfeld, a Newark girl, and Alexander Sasiavsky will be heard in concert. This will be Miss Silberfeld's first appearance before a Newark audience in several years.

Harold Bauer will give a recital in the auditorium of East Orange High School on Friday evening, February 4, under the local management of Mrs. William S. Nelson.

Henriette Wakefield, contralto, formerly of the Metropolitan Opera House, New York, will give a recital at Beechwood Hotel, Summit, tomorrow (Tuesday) evening. The event is one of those given in Esther White's subscription course. On February 1 Mme. Wakefield will appear at Englewood as soloist with the Choral Club.

T. W. A.

MARIE MORRISEY A BUSY ARTIST.

Contralto Pleases at Her Every Appearance.

Aside from the very busy concert season Marie Morrisey, the contralto, is enjoying, she is filling many engagements for special church services. Although as contralto soloist of the Fifth Avenue Presbyterian Church, New York, her time is well occupied Sundays, she occasionally is heard elsewhere. December 16 she was soloist at the Roseville M. E. Church, Newark, N. J., and was immediately reengaged for the following Sunday evening, December 23. Mrs. Morrisey has to her credit over forty concerts already filled this season, and her bookings until August 1 run over the century mark.

Herewith are reproduced excerpts from two letters of appreciation, one from W. E. Woodruff, of the Wilkes Barre (Pa.) Record, the other from Ernest Newton Baggs, of the Springfield (Mass.) Union. Mr. Woodruff says, in part, as follows:

"The voice is there, the range and quality, and the particularly fine sense of rhythm that teaches her by intuition to know how to balance phrases and particularly how to end phrases, which latter thing is not always observable even among singers of reputation. . . . She was in certain phases superb in the opulent flow of the legato and in the voice management. Moreover, she has excellent diction, refined and academic, without being overdone so as to attract attention to it as diction."

This is what Mr. Baggs has to say: "I said last December exactly what I thought and felt. It is gratifying to know that at least two other comments made of your work this season have called attention to the peculiarly vibrant and—let me call it 'soothing'—quality of your treatment of that 'He Shall Feed His Flock' theme. . . . Keep on cultivating carefully that haunting rubato-style of singing those wonderful lines like Handel's 'The Messiah,' and you will thrill and impress as you undeniably did in Springfield. Cultivate every bit of it you can put into your singing and you'll keep right on making folks like us up here remember you."

Jacques Kasner's New York Recital.

Of interest to music lovers in general and to students of the violin in particular is the announcement that Jacques Kasner will give another recital in Aeolian Hall, New York, on Monday, February 21. Mr. Kasner is a master of his instrument, and his program promises to be of unusual interest.

Only one of the collection of portraits of musicians formed by the late W. H. Cummings, F. S. A., realized a noteworthy price at the recent sale at Christie's. This was the Gainsborough three-quarter length portrait of Charles F. Abel, the famous player on the viol da gamba, and this was bought by Sulley & Co., for 380 guineas.—London Music.

PHILADELPHIA ORCHESTRA RENDERS EXACTING PROGRAM ADMIRABLY.

Impressive Performance of Strauss' "Heldenleben,"—Kathleen Parlow Appears as Soloist.

Philadelphia, Pa., January 22, 1916.

On Friday afternoon, January 21, at the Academy of Music, the Philadelphia Orchestra gave the first concert of the thirteenth pair of symphony concerts this season, with Kathleen Parlow, violinist, as soloist. The feature of the concert was the "Heldenleben" of Strauss, which was performed by the orchestra for the first time. Notwithstanding this fact, Leopold Stokowski followed his usual method of conducting the entire work from memory, and it was indeed an inspired reading which delighted the large audience. This tone poem, or series of incidents in a hero's life, is a work of unusual beauty, in which there is an abundance of solo playing for the first violin. Concertmaster Thaddeus Rich made the most of the ample opportunities afforded him, and the result was an impassioned performance, which created a profound impression. Profuse applause testified to the excellence and strength of his work, as did also the gracious comments bestowed upon him by Conductor Stokowski at the close of the concert.

As an opening number the orchestra played the overture to Mozart's "Don Giovanni," giving this work a reading that was replete with life and spontaneity.

Kathleen Parlow is a favorite with orchestra audiences, having appeared on other occasions as a solo artist. At these concerts she chose to be heard in the concerto in D major of Beethoven, of which she gave a most exquisite interpretation. This artist has a marvelous technical skill, which is, however, never obvious, and there were passages, especially in the slow movement, when one scarcely stirred for fear of missing one of those lovely notes. The audience rewarded her with rounds of applause.

At the close of this delightful concert, the conductor of some of the leading festivals in this country, which are given each spring, and who was present, was heard to say that he did not see how it was possible for an orchestra to play the Strauss work with more perfection. The strings in particular claimed his unbounded admiration. "I am entirely convinced," he said, in speaking of Conductor Stokowski, "of the truth of the many good things that are continually being stated about his conducting, and the thorough understanding he has with his men is most apparent."

The same program, with Miss Parlow as soloist, was repeated this evening.

J. A. R.

Richard Wagner—Egoist.

(By Guido Bruno in Bruno's Weekly.)

Wagner hated Jews. He said so whenever any one was ready to listen to his explanations. He wrote it whenever he had the opportunity.

It is a curious incident that he thanks his career and introduction to personages who helped him gain recognition during his life and even the suggestion of some of his most important operas to Jews. The first woman he ever loved was a Jewess.

The man who, at his arrival in London, helped him straighten out his passport troubles, was a Jew.

The family which gave him letters of introduction to Meyerbeer, after he had met them by chance in Boulogne, was Jewish.

A cousin of this family who resided in Paris procured quarters for Wagner and his wife at a time of distress and when he had no other friends.

It was the Jew, Maurice Schlesinger, the great music publisher and proprietor of the Gazette Musicale, who gave him employment in Paris, loaned him money and helped him in his hardest years.

The Jew, Heinrich Heine, suggested to him the story of the Flying Dutchman as the mystic, fascinating material for a drama and an opera.

Wagner was ungrateful.

After he had succeeded in the eyes of the world, after he was received by kings and princes and he had money and was living in luxury, he denied admittance to his old friends.

Vainly his old friend, August Roeckel, discharged from prison after a confinement of nearly twenty years, appealed to his generosity. Indignantly Wagner refused to help the old musician and revolutionist.

He separated from his wife, who had shared struggles and hardships with him.

But he gave Germany its national grand opera.

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He had money.

He lived in luxury.

He was worshipped.

Wagner is the one egoist of the world who had the right to be egoistic, who never had weak moments, who was true to himself and whose works won his self worshipped Ego the devotion of the world.

REGINA DE SALES ARTIST-PUPILS

SCORE SOME RECENT SUCCESSES.

At Christmas time Mme. Regina de Sales, the distinguished vocal teacher, who was for so many years prominent in the musical life of Paris and who, since the beginning of the war, has had a New York studio in Carnegie Hall, took a three weeks' vacation to visit some friends in Georgia.

During this time of Mme. de Sales' absence, a number of her artist-pupils who had returned to their homes for the holiday season were heard in various concert appearances. Among those to sing was Louise Mansfield, the lyric soprano, of Cedar Rapids, Iowa, who gave a large musicale at the Washington home of her uncle and aunt, Senator and Mrs. Read, of Missouri.

Another pupil to give a very successful recital in her native town at Christmas time was Jeanne Allé, of Los Angeles. Other former pupils in California musical activity are Edward Cavanah, the tenor, who spent some years in Paris studying with Mme. de Sales, and was highly praised for his work in a performance of "Elijah" at San Diego, and Blanche Ruby, formerly connected with the French Opera at The Hague, who sang at Santa Barbara. The Press, of that city, on December 18, spoke of her as having a voice "of exquisite timbre, full of color and under perfect control."

Mrs. Wallace Robinson, of Kansas City, is still another former pupil who has distinguished herself by capital work. She recently appeared with the Kansas City Symphony Orchestra at a Sunday concert in that city before an audience of over 9,000 persons and scored an unqualified success, her principal number being the Bach-Gounod "Ave Maria," with orchestral accompaniment.

Herma Menth Heard in Recital.

A young pianist for whom the future looms up bright and full of promise gave a recital at Aeolian Hall, New York, on Friday afternoon, January 21. Herma Menth disclosed a facile technic which enabled her to overcome with ease the difficulties of her program, and a musicianly intuition. She opened her program with the Busoni arrangement of the Bach chaconne, and other numbers included the Mozart fantasia in C minor, the Mendelssohn variations serieuses, a group of Chopin numbers, two compositions by Liszt, L. T. Grunberg's "Papillon" and Sauer's "Boite à Musique." Of these, each was given an interpretation individual in its character, and this was especially true of the Chopin numbers, although at times the pedaling might have been improved. However, that is probably the fault of her youth and one which time will speedily remedy. She has every reason to feel gratified at the cordiality with which she was received and the artistic success which greeted her efforts.

Elman's Birthday Dinner.

Mischa Elman was twenty-five years old last week. Mrs. Simon Frankel gave a birthday dinner for him at her home, 46 West Eighty-sixth street. Mrs. Frankel's guests included, in addition to Mr. Elman, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Franz Kneisel, Mr. and Mrs. Samuel D. Levy and Mme. Melanie Kurt.

Mme. Edvina

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David Hochstein Scores Triumph in Buffalo Debut.

David Hochstein, the violinist, played in Buffalo recently. The occasion was a special public recital arranged for him by the directors of D'Youville College. Hochstein instantly won the enthusiastic praise of his audience, and it is prophesied that this first public appearance of his in Buffalo will by no means be the last.

In the Buffalo Express appeared next day: "A Handel sonata in D major, not the one recently played here by Kreisler, but a work of equal beauty, was the opening number. In it the artist revealed a very luscious and honeyed tone quality of silvery clearness and unerring intonation, yet with all its suavity and smoothness, there was no lack of virility in the tone. This was proved in the last movement of the sonata, which was given with broad sweep and authority of style.

"A group by Schumann, Brahms and Dvorák closed with the 'Slavonic Dance' of the last named composer, which Mr. Hochstein played with tremendous effect and remarkable grasp of its technical demands and its racial spirit. The first movement from a Tchaikowsky concerto followed, a composition bristling with mechanical difficulties of every sort. These were surmounted with accuracy and ease by the violinist, who has a splendid technical equipment. The intricacies of double stopping, harmonics and all the other obstacles in the path of a violin player have no terror for him, and his performance of the Tchaikowsky excerpt was a dazzling one. A 'Chanson Meditation' by Cottenet and Sevcik's Bohemian Dances, in which surprising mastery of harmonics was shown, brought the program to a close. Mr. Hochstein was compelled to grant three encores, one of them being an original piece and another an arrangement by him of a Glazounow composition.

"John Adams Warner was the accompanist, playing with invariable warmth and beauty of tone."

The Buffalo Courier said in part: "In Hochstein's program last evening he had fine opportunity for displaying his dazzling technical facility, his command of color, and his broad, sweeping tone. He encompassed the most difficult passages with fluency and ease and his dazzling harmonics offered further evidence of his genius.

"His opening number, Handel's sonata in D major, a noble work nobly performed, was not only a superb technical achievement, but was distinguished throughout by a purity of tone, a refinement of style and vivid emotional appeal that created a profound impression. 'Romance' by Schumann, two Slavonic Dances by Dvorák, played with intensity, and the first movement of the Tchaikowsky concerto, in which the ardent temperament of the artist lent added grace, were delightful numbers.

"'Chanson Meditation,' by Cottenet, and 'Bohemian Dances' by Sevcik, closed a beautiful program.

"Mr. Warner at the piano gave the splendid support that a cultivated artist is able to accomplish."

In headlining him as "A Brilliant Young American Violinist," the Buffalo Evening News goes on to say: "Mr. Hochstein was heard in Handel's D major sonata, the first movement of Tchaikowsky's concerto for violin, a group by Schumann, Brahms and Dvorák, another by Cottenet, and Sevcik, with the addition of a minuet of his own, an arrangement by him of a charming piece by Glazounow, and 'Albumblatt' by Schumann.

"The breadth and style and nobility of character of the Handel music was given with impressive sincerity and beauty of tone by Mr. Hochstein. The clear thematic

threads of the lovely composition were presented with a fine sense of artistic balance and a just feeling for pure musical interest.

"The Tchaikowsky concerto was played with admirable mastery of immense technical difficulties that beset the path throughout this work, and at no time were the demands of beautiful tone and integrity of interpretation neglected. Sevcik's delightful arrangement of Bohemian folkdances, a favorite with all players from the Prague master's studio, was given with great brilliancy and charm.

"The lovely arrangement of Glazounow proved most fascinating and a repetition was at once demanded."

IMMENSE SUCCESS FOR YVONNE DE TRÉVILLE IN HER RECENT CHICAGO RECITAL.

"Three Centuries of Prime Donne."

The very large and enthusiastic audience that applauded Yvonne de Tréville in her performance of "Three Centuries of Prime Donne" at the Illinois Theatre, Chicago, recently were so delighted that a thing unheard of in the annals of concert giving in Chicago occurred. Not a woman in the audience put on her hat or slipped in a hatpin, nor a man (and they were in the majority) began to slide into his overcoat preparatory to making a hurried exit.

Every person in the big auditorium remained and applauded till two encores were vouchsafed—one of which was the "Laughing Song," made famous by de Tréville, and finally "The Last Rose of Summer," sung to her own harp accompaniment. This picture was the one the audience carried away, and it is one never to be forgotten.

The MUSICAL COURIER's Chicago office has given a partial account of this remarkable representation of three great prima donnas, but the following notices from leading Chicago dailies show how unanimous was the praise of this novel idea and its interpreter, vocally and musically:

"Yvonne de Tréville has hit on an original idea for the song-recital which she presented yesterday at the Illinois. She gives it the name, 'Three Centuries of Prime Donne,' and sings it in three groups with a different costume for each. It was a charming demonstration. Miss de Tréville is a well schooled singer, and both by her idea and the way she presents it deserves the popularity it has brought her."—Journal.

"Yvonne de Tréville sang her ornithology of song in the Illinois Theatre yesterday. I did not see her in the borrowed plumage of the song birds of previous centuries (Mme. de Tréville impersonated Mlle. de Maupin and Jenny Lind), but her own feathers are most brilliant. She had a large and enthusiastic audience."—Examiner.

"In Henry Carey's 'Pastorale' the singer disclosed the most convincing qualities of her style, for the old English writer's ballad not only presented Mme. de Tréville with an opportunity to use her voice in the manner in which she used it, in the archaic music of Lully, but it exploited her virtuosity as well. The bravura aspect of vocal music is well suited for the concert giver's voice. But in such a work as the old fashioned 'Theme and Variations' by Proch she made it clear that flexibility of her voice had been polished to a high degree."—Herald.

"Jenny Lind's period brought forth hoops, Proch's once popular 'Theme and Variations,' three Scandinavian folk-songs, and a Meyerbeer scene. They were charmingly sung, and for encores she added one of those innumerable echo songs formerly the vogue. The singer made a charming picture, entirely apart from her singing virtue. This was altogether interesting, of course, but her singing was more interesting. For Mme. de Tréville is a coloratura soprano of a classic type. The single descending staccato passage in the Meyerbeer number was revelation enough of this skill. She is one of the few really capable exponents of this classic style come to our halls in some time."—Daily Tribune.

"It was an interesting and instructive as well as a pleasurable exhibition, and added character and pertinent atmosphere to the songs. Mme. de Tréville sings with exquisite taste and artistic refinement. The Proch variations revealed the fact that the singer is mistress of impeccably clean and astonishing coloratura. Her staccato work is flawless and runs very fine."—American.

"Yvonne de Tréville's appearance at the Illinois Theatre

yesterday afternoon in a costume-song-recital entitled 'Three Centuries of Prime Donne' gives reason for regret that she has permitted herself to become a stranger to Chicago.

"She would be, in fact, a welcome addition to the number of singers who offer Chicago a recital each year."—Chicago Daily News.

Bispham Adds Beethoven Music to His Play.

Since October 10, when David Bispham gave his Beethoven play, "Adelaide," in New York, he has been busily occupied from the Atlantic seaboard through the Middle West as far as Omaha.

His offering now differs essentially from the form in which it was revived. Then, yielding to the advice of persons wise in theatrical matters, he gave with his company a miscellaneous concert, followed by the Beethoven play, which was by these authorities considered to be so strong that nothing could come after it without destroying the atmosphere that it had created. Mr. Bispham, on the contrary, considered that it would be better to send the audience home cheered by a program of music more or less familiar than saddened by the pathos of Beethoven's affliction and his disappointed love. After giving his program ample trial both ways he has, during his recent tour reverted to his original intention, and the delighted audiences have first seen Beethoven and wept with him, as though they had had personal experience of him in his own person, in his own study surrounded by reminiscences of his own music, which is now played by a small orchestra of strings behind the scenes; this has proved to be a very beautiful and effective adjunct to the performance, and supplies Mr. Bispham at certain essential moments of the play with what he has for so long demonstrated to be a perfectly legitimate art form—namely, melodrama, or melody with drama.

Before the curtain rises, through the darkened theatre sound the orchestral strains of the song, "Adelaide," and during the course of the play, in addition to songs for soprano and tenor, and the "Moonlight" sonata, with which the drama ends, there occur familiar passages culled from the master's compositions, as, for instance, where Adelaide is alone in the room in which so many of Beethoven's works have been written, during her soliloquy she thinks of, and the audience hears, strains deftly woven together from the "Kreutzer" sonata, or a symphony, or from the familiar song, "Adelaide," as she looks at the pages that he is supposed to have written in her memory.

Two passages are illuminated by Beethoven's music when Mr. Bispham himself brings his great experience in reciting to music to bear upon the diatribe against Fame, and later in the moving scene, in which he confesses to Adelaide the secret of the deafness which he has so long concealed from the world.

At the conclusion of the Beethoven play the theatre orchestra plays selections of good music and the second part of the evening consists of a miscellaneous concert rendered by Mr. Bispham and the talented members of his company. The scene represents a modern drawing room instead of Beethoven's dingy apartment; and, as happens in many homes of the land, an evening of miscellaneous music is performed by soprano, alto, tenor, bass, pianist and violinist. Mr. Bispham has now performed a total of seventy renditions of his remarkable portrayal of the character of Beethoven.

Why Everyone Likes Grainger.

"You have got to like Percy Grainger, the latest lion in the world of music, who comes from Australia," says the New York Times. "If you are a young thing you will rave over his tawny hair. If you are a tired business man, dragged to a concert at the chains of your wife's chariot, you will straighten up in your seat when he begins to put life into the piano and forget that cigarette you thought could be worked for at least half an hour's intermission. If you are a serious music lover, you will listen to one of his rattling tunes and say, 'After all, folk song is the real basis of the art!' If you are a music critic, you will feel that tingling feeling along your spine that goes with the words, 'At last, a personality and something new!' And if you are the average member of a concert audience, you will think he is a very nice young man and just enjoy yourself without knowing why—which is not the least blessed state of all. That these things are all true is as certain as anything can be, for the present season has seen the triumph of Percy Grainger over every class of being that ever enters a concert hall, not forgetting the ushers. 'Triumph' is not, perhaps, the right word, for it implies a victory over obstacles. That is not the way Grainger does it. He just appears, radiates some of Mr. Arnold's sweetness and light for a few moments, and then you are his—or, to put it another and more subtly analytical way, you feel he is yours."

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—Frank King Clark, Berlin, July 19, 1914.

LEO ORNSTEIN'S EXOTIC PIANISM.

Young Artist Plays Fascinatingly, Poetically, at Times Thrillingly.

Leo Ornstein's unusual tendencies and achievements in composition and piano playing have been described often in the *MUSICAL COURIER* and they need no introduction or analytical explanation now to the readers of this paper. Ornstein has been heard outside of New York and the knowledge of his unconventional musical direction is beginning to be a general possession.

Intelligent listeners, sensitive musicians, and serious thinkers along tonal lines have begun to study the Ornstein possibilities deeply and they know that in them lies matter far more valuable than to serve as the butt for the ridicule of the kind of critic who damns everything merely because it is new. Such a listener goes to an Ornstein concert prepared to judge the new music merely through its physical externals, making no allowance for the underlying intention and failing utterly to consider whether or not the compositions portray sincerely the emotions, events, or atmospheric effect intended by the creator.

Viewed in the wrong spirit, the two Ornstein pieces, "Anger" and "Joy" (from "Moods"), represented only noise, jingling and haphazard manipulation of the keyboard; regarded as expressions on the piano of how Ornstein feels when he is angry or when he experiences joy, the morceaux told an eloquent story and generated lively fancies in the mind of the imaginative listener. What with his extensive range of tonal color, his peculiarly sensitive pedaling and his unusually skilled technic, Ornstein gave graphic illustrations of the mood studies as well as of his own "March Grotesque" and "Funeral March of the Dwarfs." Some of the measures had so much suggestive interest that the present chronicler found himself wondering why Ornstein does not turn to orchestral composition in order to gain even more extensive resources in color and harmonic combinations. The Diaghileff Ballet should engage Ornstein to do the music for one of its scenarios. Parts of the Ornstein numbers heard last Saturday are as intensely gripping and mystically vapory as some of the Stravinsky measures in "L'Oiseau de feu."

Just to show that his musical equipment is not freakish, but based primarily on solid artistic fundamentals, Ornstein performed also his earlier sonatina, a mild and agreeable work, orthodox in form, harmony and counterpoint. It has much melody as well.

Many of those who admired the manner in which Ornstein played the new things, contended that in the older repertoire he would be found to lack in the essentials of interpretation and pianistic presentation. Such critics were nonplussed when Ornstein's recital brought forth also his performances of two chorales by Bach-Busoni, arabesque and novelette of Schumann, Liszt's thirteenth Hungarian rhapsody, pieces by Ravel, Cyril Scott, Korgold and Debussy, Rubinstein's "Valse Caprice," and a group of Chopin numbers. Ornstein not only touched all the standard compositions with fingers versed in every technical problem, but also he infused into the works an atmosphere of true musical conviction and refined emotionalism. His piano playing is versatile indeed and not less so his ability as an interpreter.

His audience was quick to pay proper tribute to Ornstein when he reached the familiar measures in which they were most competent to judge of his worth as a performer. Applause marked such numbers in unstinted abundance.

A well known pianist was overheard to say as he left Aeolian Hall last Saturday afternoon, January 22: "The first time I heard Ornstein's music I felt like laughing. Now I owe him an apology, for I begin to see form, symmetry and pictorial design in his pieces. I intend to play the Ornstein 'Wild Men's Dance' at one of my recitals."

Musical at the Margolis Studio.

The large and enthusiastic audience present at the musicale given by Samuel Margolis at his studio, 528 Riverside Drive, New York, on Saturday afternoon, January 22, showed surprise at the progress made by the pupils who last appeared at his Carnegie Hall recital.

Selma Wilkin was an exception, as she made her first appearance on Saturday afternoon. She is the possessor of a beautiful soprano voice and sang the aria from "Madame Butterfly" and the "Elegy" by Massenet, with much freedom and beauty of tone.

Francesca Marin was in splendid voice. Her singing of "Ritorno Vincitor," from "Aida," was artistically accomplished.

The young baritone, Townshend Ahern, impressed all

with his dramatic effects in the "Toreador" song from "Carmen."

Mr. Margolis is enthusiastic about this baritone's unusual voice, and predicts a brilliant future for him.

The "Crucifix" and the duet between Aida and Amonasro were splendidly sung by Mme. Marni and Mr. Ahern. Gustave Freeman sang a group of songs, which included "Träume," by Wagner, and Denza's "Occhi di Fata." The coloring of his robust tenor voice lent much beauty to the interpretations of his songs.

Mr. Margolis, who has been teaching only two years in this country, was heartily congratulated. He contemplates giving a number of pupils' recitals at his studio during the present season.

SONG RECITAL AT THE VON ENDE SCHOOL OF MUSIC.

Adrienne Remenyi-von Ende Artist-Pupils Provide Evening of Enjoyment and Do Great Credit to Able Instruction.

Four soprano pupils of Adrienne Remenyi-von Ende participated in a recital of songs given at The von Ende School of Music, 44 West Eighty-fifth street, New York, Friday evening, January 21, 1916:

An opening group, consisting of the following Lieder, was sung by Rosamund Young: "Marie" (Franz), "Die Trommel geruehret" (Beethoven), "Gesang Weyla's" (Hugo Wolf), "Waldeinsamkeit" (Reger), "Der Schmied" (Brahms), "Zueignung" (Strauss).

Cecile Heller then sang, with taste and real artistic feeling, the following: Aria from "Thais" (Massenet), "Le Nil" (Leroux), "By Manzanara" (Jensen), "Die Lorelei" (Liszt).

In the second number of this group Harold Micklin played a violin obligato with good taste.

This was followed by the following songs by Ursula Mellish, who sang with an appreciable degree of finish and some brilliance of tone: Aria, "Idomeneus" (Mozart), aria, "Le Tasse" (Godard), "Spring's Singing" (MacFadyen) Francis Moore was the accompanist.

A group well sung by Otilie Schilling closed the evening's program. She was especially fortunate in having Coenraad von Bos to assist her at the piano, in the following songs: "La Procession" (Franck), "La Vie Anterieure" (Duparc), "Hymne au Soleil" (Georges), "Dank des Paria," "Er Ist's" (Hugo Wolf).

In all of the songs ample evidence was afforded to hear the excellent results of the teaching of Adrienne Remenyi-von Ende. Good diction, clear tone production, and considerable measure of musicianship were noted by the reviewer in the work of all these pupils, and each gives promise of good work in the future. A very friendly and interested gathering showed its appreciation of the work of all the singers.

The next evening of entertainment announced by The von Ende School of Music is a piano recital by Arthur Klein, pupil of Sigismund Stojowski.

An Expression of Highest Regard for Herman Perlet.

The following expressions were passed by the Music Teachers' Association of California at a recent meeting:

"Realizing that in the passing away of a worthy citizen, Herman Perlet, the musical world has lost an advocate of all that was highest and best in musical art; that the Music Teachers' Association of California is bereft thereby of a colleague of high character, a composer of exceptional attainment, who commanded the greatest respect of those privileged to come under his influence.

"Therefore, be it resolved that as an expression of highest regard the officers and members do hereby extend to the beloved wife and daughter of our departed friend most sincere sympathy in their bereavement.

"And, be it further resolved, that a copy of these resolutions be sent to the family, and, also, that they be entered in the minutes of the Music Teachers' Association of California as a lasting tribute to so worthy and esteemed a member.

"HENRY BRETERICK,
"SAMUEL SAVANNAH,
"ROBERT TOLMIE, } Committee."

Sundelius for Philharmonic.

Marie Sundelius has been engaged to sing with the New York Philharmonic Society at Carnegie Hall, February 29.

SOPHIA KASSMIR PLEASES

IN NEW YORK RECITAL.

Young Soprano Warmly Welcomed at Aeolian Hall.

A soprano voice of pleasing quality, considerable temperament, and a charming personality were the attributes which caused a large and critical audience to receive Sophia Kassmir, with the utmost cordiality at her recital on January 22, at Aeolian Hall, New York. Miss Kassmir's program included two operatic arias. These were "Leise, leise," from Weber's "Freischütz," and Mimi's aria from Puccini's "Bohème," and in her singing of these numbers she displayed a thorough knowledge of the dramatic and lyric beauties which are to be found therein. The remainder of the program consisted of a group in German, one in French and one in English. Her German group comprised "O Wusst ich doch den Weg zurück" (Brahms), "Gretchen am Spinnrade" (Schubert), "Kein Sorg um den Weg" (Raff), and "Ob heller Tag" (Tschaikowsky), and of these the first two might possibly be called the best. She sang these with a clarity of diction and a purity of tone worthy of particular note.

Miss Kassmir displayed a complete understanding of the lyric beauties of Debussy's "Fantoche," and so well did she interpret this number that the audience insisted upon a repetition. Wolf-Ferrari's "Rispetto" also deserves special mention because of the unusual beauty of its interpretation. Other numbers of the French group were Gretry's "Plus de dépit" and Bruneau's "La Pavane."

Her final group was in English, and consisted of "The Street Organ" (Sibella), "Lilacs" (Rachmaninoff), "O Moon Upon the Water" (Cadman) and "April" (Florida). In these Miss Kassmir but emphasized the many excellent qualities in her singing that had become apparent in her other numbers, and her audience gave her many recalls.

Camille Decrus, at the piano, played her accompaniments with sympathetic insight.

Linda Carbone Presents Juvenile Piano Pupils in Interesting Recital.

An interesting musicale of last week was that given by the juvenile piano pupils of Linda Carbone at her New York studios on Tuesday evening, January 18. The pupils who were heard on this occasion and who reflected credit upon their instructor were Helen Doty, Emma Christiansen, Lydia Babuscio, Eva Fanara, Sybil Boland, Julia Kelly, Christine Pellini, Lawrence Langmann, Edmund Carbone, Edmund Palmieri and Edgar Palmieri. Eva Fanara, who is only six years old, particularly delighted the audience by her playing of Forest's "Ten Tempters" and Kreutzer's "Birthday" waltz.

Clara A. Korn was the assisting artist, playing duets by Suppe, Saint-Saëns, Häuse and Verdi-Alberti with Miss Carbone. A Hungarian pastorella by Miss Carbone attracted much attention, serving to show that this talented daughter of a gifted father displays an aptitude for this field of the musical art.

A large and sympathetic audience of invited guests proved most appreciative of the efforts of each of the participants.

New Conductor in the Rothwell Family.

Just at the present moment there are two "conductors" in the family of Walter Henry Rothwell, who are of more importance than the distinguished conductor himself. One of them is Mrs. Rothwell, who last Saturday morning most successfully conducted into the world a young lady who is now known as Claire Liesel Rothwell and who promises for some time to be the principal factor in conducting the affairs of the Rothwell family. Both Mrs. Rothwell and her baby daughter are doing well, and the *MUSICAL COURIER* joins heartily in the congratulations which are being showered upon Mr. and Mrs. Rothwell by their many friends. Claire Liesel is the first member of the family in her generation.

Boris Hambourg Here.

Boris Hambourg, the cellist, formerly of Toronto, Canada, has settled in New York, and intends to teach here and do periodical concert touring.

Who put the go in "Goyescas" asks the Evening Sun. Granados! Who put the muse in music?

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STEINWAY PIANO USED

WHAT DES MOINES IS DOING IN MUSIC.

Anna Case's Tribute—Concerts, Opera, and Faculty Recitals—Many Celebrities Appear—Iowans Who Have Won National Musical Reputations.

Des Moines, Ia., January 26, 1916.

"The Middle West is full of music and musical appreciation," Anna Case told the writer a few weeks ago.

Des Moines, commercially the hub of the Middle West, is likewise its musical center. With two courses in full swing, a repertoire of Italian opera, and two colleges furnishing high grade recitals almost every week, Iowa's capital is having a season of music that will prove epoch-making.

Some of the artists that have appeared in concert here are Paderewski, Kreisler, Amato, Anna Case, Christine Miller, Louise Cox, Charles Galloway, Roderick White, Kathleen Howard, Lambert Murphy, and Theodora Sturkow-Ryder. Among the attractions booked for the coming months are Harold Bauer, Beatrice Harrison, Ada Sassoli, the Zoellner Quartet, Mischa Elman, and the New York Philharmonic Society, with Mme. Fremstad, Mme. Matzenauer, Ferrari-Fontana, Mardones, and others.

The San Carlo Grand Opera Company is scheduled for a three nights' engagement in Des Moines, during which

time five standard productions will be given. The event will be under the auspices of the "White Sparrows," a charitable organization fathered by the Register-Tribune.

Of the local activities, perhaps the most important are those fostered by Dean Holmes Cowper, of Drake University, and Dean Frank Nagel, of Highland Park College. Dean M. L. Bartlett, who has for some years retired from active teaching, has also done much for the cause, and is regarded as the father of music in Des Moines. Probably the two most important college recitals given here this season have been a concert by Merle Alcock, a graduate of Drake, and a Beethoven anniversary program put on by the Highland Park College of Music.

Besides Mrs. Alcock, other Iowans that have acquired national fame in the world of music are Arthur Middleton, Clarence Whitehill, Lucille Stevenson, Irving Proctor, Marion Green, John W. Nichols, Fay Cord, Esther Plumb, Jessie Christian, and Fredericka Gerhardt Downing. Several of these are products of the city's schools of music.

GILBERT COSULICH.

SUNDAY PHILHARMONIC CONCERT.

Dvorak's "New World" Has Inspiring Presentation.

On the Sabbath afternoon, January 23, at Carnegie Hall, the Philharmonic Society gave a delightful concert, under the direction of Josef Stransky, and brought unlimited tonal joy to the ears and hearts of a houseful of applauding listeners.

One of the best numbers in the repertoire of the Philharmonic is the Dvorak "New World" symphony, and on this occasion Stransky and his men gave it the most inspiring reading imaginable. All the melodic beauties of the composition came to full exposition and they were associated with rhythmic verve and interpretative variety in the playing of the splendid orchestra. The scherzo and the finale reached the very top limits of virtuosity in technic and tonal adjustment.

The program was opened with Goldmark's ever ingratiating "Sakuntala" overture, which glowed with color and breathed its rich measure of romance under the imaginative handling of Stransky. That conductor was in a remarkably mellow mood and it spoke from every manifestation of his baton.

Between the orchestral numbers Fritz Kreisler performed the Tchaikowsky violin concerto, and, as always, displayed reliable technic and musicianship, a warm tone, and kindling temperamental drive.

FARRAR CONCERT IN NEW ORLEANS.

New Orleans, La., January 26, 1916.

Geraldine Farrar, assisted by Reinald Werrenrath, baritone, and Ada Sassoli, harpist, appeared last night at the Athenaeum. The audience was large and responsive. Miss Farrar more than fulfilled the highest expectations, for this unusual young woman possesses a series of qualities rarely found united in one human. Her remarkable gifts and attainments can be epitomized in the statement that she has all the attributes which a singer should have. Reinald Werrenrath, who is a great favorite in this city, again demonstrated his beautiful art in English, French and German numbers. His French diction, excellent enough to make one question whether the name "Werrenrath" might not perhaps be Gallic, was one of the delightful surprises of the evening. His "Vision Fugitive," from Massenet's "Hérodiade," was a striking illustration of the baritone's reliable vocal equipment. Mr. Werrenrath is not content to stand still, his every appearance here revealing his steady and healthy artistic growth. Ada Sassoli proved herself a mistress of the harp. The lovely artist charmed her listeners both by her amazing command of her instrument and by the refinement and delicacy of her sentiment. Richard Epstein played admirable accompaniments. The concert was under the local management of David B. Fischer.

HARRY BRUNSWICK LOEB.

Wassily Besekirsky Scores at Pinehurst.

Wassily Besekirsky, the violinist, recently was heard in concert at Pinehurst, N. C., where he played before one of the largest concert audiences of the season. The Pinehurst Outlook said, "The realization surpassed even the most sanguine anticipation," and also speaks of the "rare treat, whose only drawback was that it was over all too early." The same paper also states: "Besekirsky's rendering of Sarasate's 'Zigeunerweisen' was delightful. In

this, and in the cavatina, with its fine, clear tones; in Arensky's 'Serenade,' which was played with both delicacy and verve; and in Rachmaninoff's 'Dance,' which brought out his remarkable technic, he gave us of his best."

This excellent artist has been enjoying a most successful season, scoring unqualifiedly wherever and whenever he has appeared.



HUGH ALLAN

Distinguished American Baritone

LIST OF DATES:

November 1st, Plainfield, New Jersey; November 4th, Jersey City, New Jersey; November 9th, New York City; November 11th, Newark, New Jersey; November 13th, New York City; December 3rd, Biltmore Hotel, New York City; December 4th, Mozart Society, New York City; December 16th, Boston, Massachusetts; December 24th, Freundschaft Club, New York City; January 12, Schola Cantorum, Carnegie Hall, New York City; January 18th, St. Louis, Mo., with the Morning Choral Club; January 23rd, St. Louis, Mo., with the St. Louis Symphony Orchestra; January 28th, Quebec, Canada; January 31st, Montreal, Canada; February 3rd, Ottawa, Canada; February 16th, Mozart Society, New York City; February 17th, Toronto, Canada; February 19th, Lancaster, Pa.; March 3rd, New Rochelle, N. Y.; March 7th, joint recital at Carnegie Hall with Anna Fitziu, soprano; March 21st, Syracuse, N. Y.; May 6th, White Breakfast at Hotel Astor with Mozart Society.

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COLLEGE OF MUSIC STUDENTS' CONCERT.

Hein and Fraemcke Proud of Their Pupils.

A program of nine numbers, consisting of a symphonic number played by the ensemble class; three important piano numbers, one, the first movement of Beethoven's C minor concerto, played with the ensemble accompaniment; two violin numbers, and three vocal solos, made up a very interesting evening of music at the New York College of Music, January 20. Luella Lindsay played splendidly Saint-Saëns' rondo capriccioso for violin, and Florence Ritchie gave an excellent performance of the Beethoven concerto excerpt. Frieda Neumann, Clara Meyer, Reinhold Schwinzer, Mimi Beyenberg, Madeleine Giller and Edna Florence Deiler were the other young artists who collaborated in playing and singing.

All the numbers were exceptionally well performed, bringing decided signs of approbation from the audience, and encouraging all concerned to continue their study on the lines hitherto followed.

The affiliated institution, the German Conservatory of Music, under the direction of Carl Hein and August Fraemcke, announces a students' concert for tonight, Thursday, January 27, at College Hall.

A Concert Per Day for Leginska.

Ethel Leginska, the pianist, is in constant demand for recital work. Hardly returned to her Long Beach, L. I., studio from a tour of concerts, already she is preparing for her next series of travels, which will embrace appearances in Southern and Southwestern cities, extending as far as Texas.

As an indication of the popularity of the gifted player,

it need only be mentioned that during the first ten days of March she has a concert every day.

BOSTON GRAND OPERA COMPANY PROVIDES BUFFALO WITH OPERATIC FEAST.

Pavlova's Terpsichorean Art, with the Imperial Ballet Russe, Excites Great Enthusiasm.

Buffalo, January 23, 1916.

In the engagement of the Boston Opera Company in conjunction with the Pavlova Imperial Ballet Russe, which opened Thursday evening, January 20, at the Teck Theatre, Buffalo enjoyed one of the greatest treats ever afforded by four single performances. Each performance of opera sung by a cast of superior excellence and followed by the superb Russian ballet, proved a delightful feast.

The opening performance was Montemezzi's "L'Amore Dei Tre Re," heard for the first time in Buffalo and enthusiastically received, owing to the beauty of the music and its effective performance. Luisa Villani, in the role of Fiora, impressed by the beauty of her voice and presence, and her dramatic sincerity. Jose Mardones, the Archibaldo, proved himself the true artist vocally and histrionically, his rich resonant voice commanding deep admiration. Zenatello, the Avito, created a very favorable impression, his splendid control of a ringing upper voice resulting in telling climaxes with orchestra.

Thomas Chalmers disclosed a fine vocal organ and acted the role of Manfredo in a convincing manner. Romeo Boscacci's splendid tenor voice was heard in the part of Flaminio. The orchestra under the direction of Roberto Maronconi, gave a performance which slighted no detail and revealed all the beauties of the score.

The production of "Madame Butterfly" on Friday evening was notable for the fact that a real Japanese artist appeared in the title role. Tamaka Miura presented the type of child-wife with unusual realism, pleased greatly vocally, and was given a real ovation. Riccardo Martin was Pinkerton. Millo Picco's Sharpless was convincing dramatically and vocally, and Miss Leveroni invested the role of Suzuki with realism and vocal charm. The orchestra under Agide Jachia's direction gave inspiring support.

A performance of "La Boheme," well mounted and splendidly cast, was the Saturday matinee bill, with Maggie Teyte as Mimì.

Olive Marcel disclosed a voice of beauty and clarity in the role of Musetta, and the four companions, Rodolfo, Giuseppe Gaudenzi; Marzello, Millo Picco; Colline, Jose Mardones; and Schaunard, Giorgio Puliti, provided a rare quartet of male voices, delightful to hear. Moranzoni was again the distinguished conductor.

"Pagliacci" was the final offering with Zenatello, Felice Lyne, Chalmers, Boscacci and Puliti, Moranzoni again conducting. Felice Lyne renewed the favorable impression which she made in concert in Buffalo, singing and acting with much charm. The others in the cast added to the laurels won at previous performances.

Each ballet proved a worthy artistic complement to the preceding opera. Pavlova, incomparable as ever, appeared with her associates, in a series of dazzling stage pictures "Snowflakes," Thursday night, "L'Ecole en Crinoline," a novelty ballet in black and white, Friday night; Spanish Dances, Saturday afternoon, and "Coppelia," Saturday night.

Max Rabinoff is the managing director, and the engagement was under the local management of Mai Davis Smith.

Buffalo hopes for an annual visit of this fine organization.

EDWARD DUNEY.

Margaret George Enjoys Her Canadian Season.

Margaret George, the Canadian soprano, who is spending the season in her native country, after an absence of several years in Italy, was engaged by the Nordheimer Piano Company, of Toronto, for its special musicale on January 25. This is probably one of the most important events of the season, particularly from a social standpoint, only 400 invitations being issued.

In the intervals between her numerous engagements, Miss George finds time to enjoy the winter sports, which she missed very much during her absence. She is an expert skater and recently caused somewhat of a sensation by appearing in the costume of Santuzza at a carnival. The idea of Santuzza on skates proved an amusing one, although this Santuzza very soon made it evident that she was no stranger to the art of skating.

By way of Budapest comes the news that Gustav Wanda recently died in a concentration camp in England as a result of an operation. Wanda, a Hungarian by birth, was a well known musical personality in Berlin. For many years he conducted the Wintergarten orchestra there. Several light compositions of his also became popular. He always aspired to a more serious field of activity, but he was not successful in gaining a foothold in this direction.

FLONZALEY QUARTET PLAYS TO LARGE AUDIENCE IN DETROIT.

Fifteen Hundred People Listen to Chamber Music Faultlessly Performed—Kathleen Parlow Appears in Impressive Violin Recital—Katharine Goodson Soloist with Local Orchestra.

Detroit, Mich., January 22, 1916.

Friday afternoon, January 7, that incomparable purveyor of chamber music, the Flonzaley Quartet, gave a program for an audience of fifteen hundred at the High School Auditorium, under the auspices of the Chamber Music Society. The audience consisted principally of high school students with a goodly sprinkling of adults, and was given at popular prices. The program made no particular concession to the audience and was given with all the artistic finish that has made the quartet famous, and was listened to with rapt attention and enthusiastic applause.

The program consisted of two movements from quartets by Haydn, Mozart, Beethoven and Tchaikowsky. Saturday evening, at the Hotel Pontchartrain, the program of the Chamber Music Society was given. The program consisted of quartet in D minor, op. 76, No. 2, Haydn; duet for violin and violoncello, Gliere; quartet in C major.

YVETTE GUILBERT DELIGHTS IMMENSE AUDIENCE.

Thursday evening, January 11, the Detroit-DeVoe management presented Yvette Guilbert in one of her inimitable recitals. It was a gala occasion, as the recital was followed by a ball under the auspices of the Alliance Française. The Arcadia was handsomely decorated with festoons of flowers and the French, Belgian and American colors, as the proceeds of the ball were given to the Belgian Relief Fund. Each number of Mme. Guilbert's program was a complete picture under the magic of her wonderful interpretive ability. Tragic, comic and even gruesome were the moods portrayed with fidelity. She had the assistance of Ward Stephens at the piano, whose work was an indispensable part in the enjoyment of the evening. Carlos Salzedo added to the variety of the program by some unusually well rendered harp solos.

KATHLEEN PARLOW HEARD IN RECITAL.

Friday morning, January 7, Detroit, or at least that portion that patronizes the concerts at the Hotel Statler, had an opportunity to hear Kathleen Parlow, the noted violinist, who gave a recital in the ballroom to the eminent satisfaction of all present. Her program included the Vieuxtemps concerto in D minor; "La Folia," Corelli; three Kreisler arrangements; larghetto, Weber; rondo, Mozart; variations on a theme by Corelli, Tartini; nocturne, Chopin; "Hungarian Dance," Brahms-Joachim, and "Carnival Russe," Wieniawski. Homer Samuels assisted at the piano.

KATHARINE GOODSON WITH ORCHESTRA.

Katharine Goodson was the soloist at the fourth concert of the Detroit Symphony Orchestra, devoted to works of Tchaikowsky. Her number was the concerto in B flat minor, played in a manner to arouse the greatest enthusiasm. She was repeatedly recalled.

J. M. S.

EDITH RUBEL TRIO IN WASHINGTON.

Capital City's Press Lauds Young Artists.

It is evident from the following criticisms, reproduced from the Washington press, that the recent appearance of the Edith Rubel Trio in the capital city at the concert of the Motet Choral Society, Otto Torney Simon, director, was greatly appreciated by the music lovers:

The Edith Rubel Trio, appearing as assisting artists, created a most favorable impression by an exquisite performance. The admirably chosen chamber music which they offered was a rare treat, including among the airs from the seventeenth and eighteenth centuries the capricious "Deux Tambourins" of Rameau, and Handel's "Water Music" in three delightfully varied movements. Of the later school the elegie for the violin and the Debussy number were only excelled by the haunting melody of the "Valse Triste" of Sibelius, in which was again revealed that delicate note of sadness which marks so much of the Finnish composer's work. Its encore was well deserved. But the Bach-Gounod "Ave Maria," for the cello, played in the soft glow of candlelight, represented the supreme achievement of the evening, gaining immeasurably in beauty by its setting.—Washington Press, December 16, 1915.

Seldom have concert goers been treated to so exquisite a performance as the piano trio composed of Edith Rubel, violinist; Brenda Putnam, pianist; Vera Poppe, cellist. Their playing is the quintessence of refinement. Their selections were classic and appropriate music of the seventeenth, eighteenth, nineteenth and twentieth centuries, showing the transitions of the people's tastes. It was intensely interesting, and it is doubtful if that particular music has ever been more charmingly played. It included an aria by Matteson, "Water Music" by Handel, "La Boucon" by Rameau, "Deux Tam-

MR. AND MRS. THILO BECKER TO GIVE JOINT RECITALS IN THE EAST NEXT SEASON.



The announcement made recently that Mr. and Mrs. Thilo Becker are to be heard in joint recitals in the East next season has caused much interest in Southern California, where these two splendid artists have for some years made their home. The Beckers were among the first to realize the desirability of this wonderful Southland, with its continual sunshine and flowers, as a place of residence for the artist—the artist who, first of all, loves nature in all its beauty. Many other great artists have felt similarly drawn toward California, this earthly paradise: Modjeska, Schumann-Heink, Cadman, Vernon Spencer, Alfred Hertz, Persinger, Sokoloff, May Mukle, and a host of others—and, like these others, the Beckers have temporarily withdrawn themselves from the greater opportunities of the Eastern and European concert fields, and have resisted the lure of the footlights, contented to develop, to practice, to mature, to perfect themselves in that intimate ensemble which can only come from daily rehearsals, devoid of the excitement and haste which inevitably precedes a fixed public appearance.

Both Mr. and Mrs. Becker have been heard occasionally, either separately or in joint recital, in Los Angeles, and have been warmly welcomed both by press and public. That a prophet receives no honor in his own country is certainly not true in this case, for no one could be more honored than they have been, and demands for their appearance have been insistent. It may be partly due to these demands, and the urging of friends, that the Beckers have decided on these coming Eastern appearances, but it is probably to even a greater extent the feeling that local fields offer too limited an opportunity for the adequate expansion of their art.

Certainly, to hear these two artists play the César Franck sonata, as they did here last season, makes one feel that they have truly no right to keep such art as this to themselves, or to limit themselves to local concert halls.

bourines," also of Rameau; Suk's elegie; Debussy's "Les Cloches," one of the gems of the program, and Sibelius' "Valse Triste," a weird, temperamental work entirely typical of this day and generation, as it was intended to be. The composition in the hands of less skillful artists than these three young girls might be at times grotesque. So much appreciated was their work in it that the audience brought them back and demanded a repetition, which they granted and which only charmed the more.—Washington Post, December 18, 1915.

"Waldesrauschen." Mr. Welsh's playing possesses virility and vigor, and his audience was most enthusiastic in its praise of his work.

Artists Engaged for Boston Choral Union's "Requiem" Performance

Henriette Wakefield, soprano; James Harrod, tenor, and Wilfred Glenn, baritone, have been booked by Walter Anderson, manager, for the performance of Verdi's "Requiem" to be given April 30 by the People's Choral Union of Boston. Mr. Harrod and Mr. Glenn are also engaged to sing May 6 with the High School Choral Society of Schenectady, N. Y., which is to present Flotow's "Martha."

Caruso Receives and Gives.

On February 5 the Lotos Club will give a banquet in honor of Enrico Caruso, the tenor, at the clubhouse. Frank Lawrence, president of the club is to preside.

Caruso, it is announced, has consented to sing at a concert to be given at the Biltmore in the latter part of February for the benefit of the families of Italian reservists in this country. Queen Elena of Italy may lend her name as a patroness of the event.

Kousnezoff to Appear in New York.

Maria Kousnezoff, the remarkable Russian singer, who has been scoring resounding successes at the Chicago Opera, will sing next Saturday evening at Carnegie Hall with the Russian Symphony Orchestra. She is to be heard in an air written for her by Massenet.

Some Engagements for Pupils of James Stephen Martin.

James Stephen Martin, whose Pittsburgh studios have been the scene of many musical activities this season, announces the engagement of seven pupils to choir positions, as follows: Mrs. S. S. Shaner, soprano, the Shady Avenue Baptist Church of Pittsburgh; Mrs. C. E. Harris, soprano, the East End Christian Church of Pittsburgh; Edith Salada, soprano, the First Presbyterian Church of Crafton, Pa.; Gertrude Heaps, contralto, St. Andrews Episcopal Church, Pittsburgh; Mary Mohler, contralto, the East End Christian Church, Pittsburgh; Mrs. H. E. Smith, contralto, the Smithfield Presbyterian Church, Pittsburgh; and Chester C. Glover, tenor, the First Presbyterian Church of Crafton, Pa.

Hunter Welsh Gives Second New York Recital.

Hunter Welsh, pianist, gave his second New York recital at Aeolian Hall on Monday evening, January 17, before an interested audience. Beethoven, Schumann, Chopin and Liszt comprised the composers represented on his program, which opened with Beethoven's "Appassionata" sonata. Schumann was presented by his "Carneval" and Chopin by his sonata in B flat minor, a nocturne, a ballade, two mazurkas and a polonaise. Mr. Welsh brought his program to a brilliant close with Liszt's

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LYNCHBURG MUSICAL EVENTS.

Lynchburg, Va., January 19, 1916.

Regular winter organ recitals began Sunday afternoon at Cabell Hall, University of Virginia, when Percy Miller, of Philadelphia, rendered a highly pleasing program before a large audience. Mr. Miller will be followed on succeeding Sundays by Ernest H. Cosby, of Richmond, Va.; Frank Nelson, of Knoxville, Tenn., and Walter Peck Stanley, of Atlanta, Ga., the last recital being on February 6. With the exception of Cosby, none of the organists have ever visited the University before, and all of them bring with them enviable records.

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Fritz Kreisler appeared in a violin recital at the Academy of Music on the night of January 20 under the direction of Emma Adams. The theatre was sold out before the artist arrived.
JULIAN T. BABER.

Efficiency in Music.

W. H. C. Burnett, of the Devoe-Detroit Concert Management, was in New York last week. Mr. Burnett expresses himself as thoroughly satisfied with the results achieved in Detroit this winter by the Devoe corporation. All their attractions have appeared before crowded houses.

Mr. Burnett, before his entrance into the musical field, was a business efficiency expert, and, together with James E. Devoe, he has been applying some new (and palpably successful) methods to the musical field, where they were sadly needed.

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FOR SALE—Two new songs: "Night and Day," "The Sea," High Voice (F. b.), 50 cents. C. Pearsall, Composer: Publisher, 181 Argyle Pl., Arlington, N. J.

MARIE MORRISEY Sings in "The Messiah"



Pittsburgh, Mozart Club, James P. McCollum, director
"Marie Morrisey, who has heard here with the Russian Symphony Orchestra, gathered many new laurels. She is a charming artist, both in appearance and singing. Her voice is full-bodied, richly resonant, amply colored, and of the pure contralto quality. Her solos, 'He Shall Feed His Flock,' 'Oh, Thou That Tellest,' and 'He Was Despised,' were beautifully sung, and special mention must be made of Miss Morrisey's remarkable enunciation."—Pittsburgh Dispatch, December 31, 1915.

Providence, R. I., Arion Society, Jules Jordan, director
CONTRALTO MAKES HIT.

"Miss Morrisey, who has a rich contralto voice and clear enunciation, sang with intelligence that is the gift of a singer of oratorio. Her recitative and air, 'He Shall Feed His Flock Like a Shepherd,' was exceptional."—Providence Journal, December 18, 1915.

"Marie Morrisey, the contralto, also did excellent work, her smooth contralto supplemented by a sympathy with the task in hand, making her performance a pleasure to the listener."—Pawtucket (R. I.) Evening Times, December 18, 1915.

"Marie Morrisey, the contralto, was new to this city, but she made many enthusiastic friends by the manner of her singing and the purity and resonance of her tones. Such a contralto voice as she possesses is not often heard with its mellow notes and its rare quality."—Providence Evening Tribune, December 18, 1915.

Springfield, Mass., Special Concert, Arthur H. Turner, director

"The singing of Marie Morrisey, the contralto, was a surprise and a delight. This clever young Pennsylvanian possesses all the characteristics of a letter-perfect oratorio singer; and it is likely that another hearing, let us say in the glorious but somewhat limited score for contralto in Mendelssohn's 'Elijah,' would serve to deepen the excellent first impression she made yesterday. Too much praise could scarcely be given for her interpretation of the sometimes too carelessly sung recitative, 'He Shall Feed His Flock.'"

She had the quite too rare intelligence to consider that tender and expressive thing as a part of the pastoral picture first introduced by the simple grandeur of the 'Pastoral Symphony' and carried forward by the choral rejoicings of the 'heavenly hosts.' This was but one of the gems in her singing yesterday. And in the effective quartet measures of the closing third the cello-like quality of her voice was a marked and memorable characteristic."—Springfield Morning Union, December 6, 1915.

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